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"There's a lot of gay energy in this band—there's touching, there's movement, there's dancing, there's sweat, and I think these are all good things. There's a lot of homoeroticism, but y'know, bands are inherently kind of gay." —the Abominable Snowman, ostensible heterosexual

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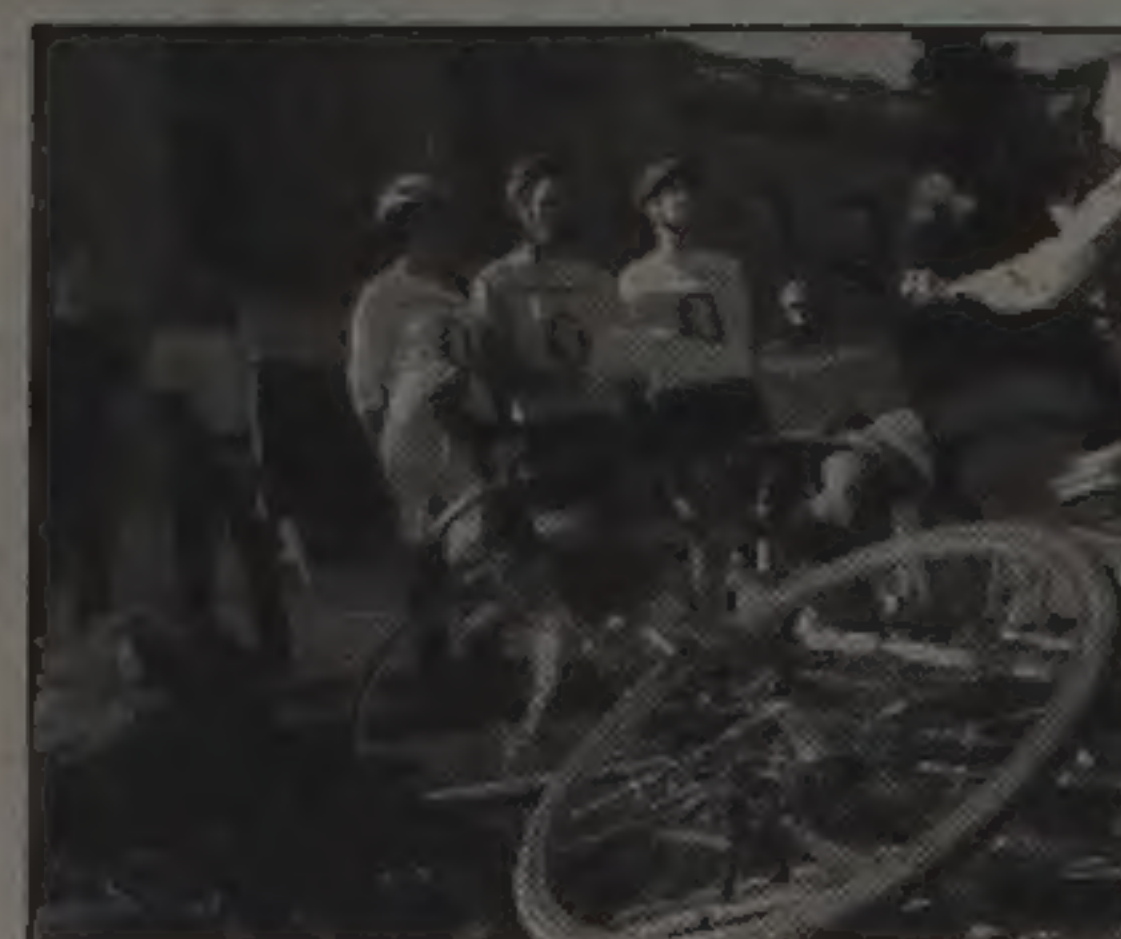
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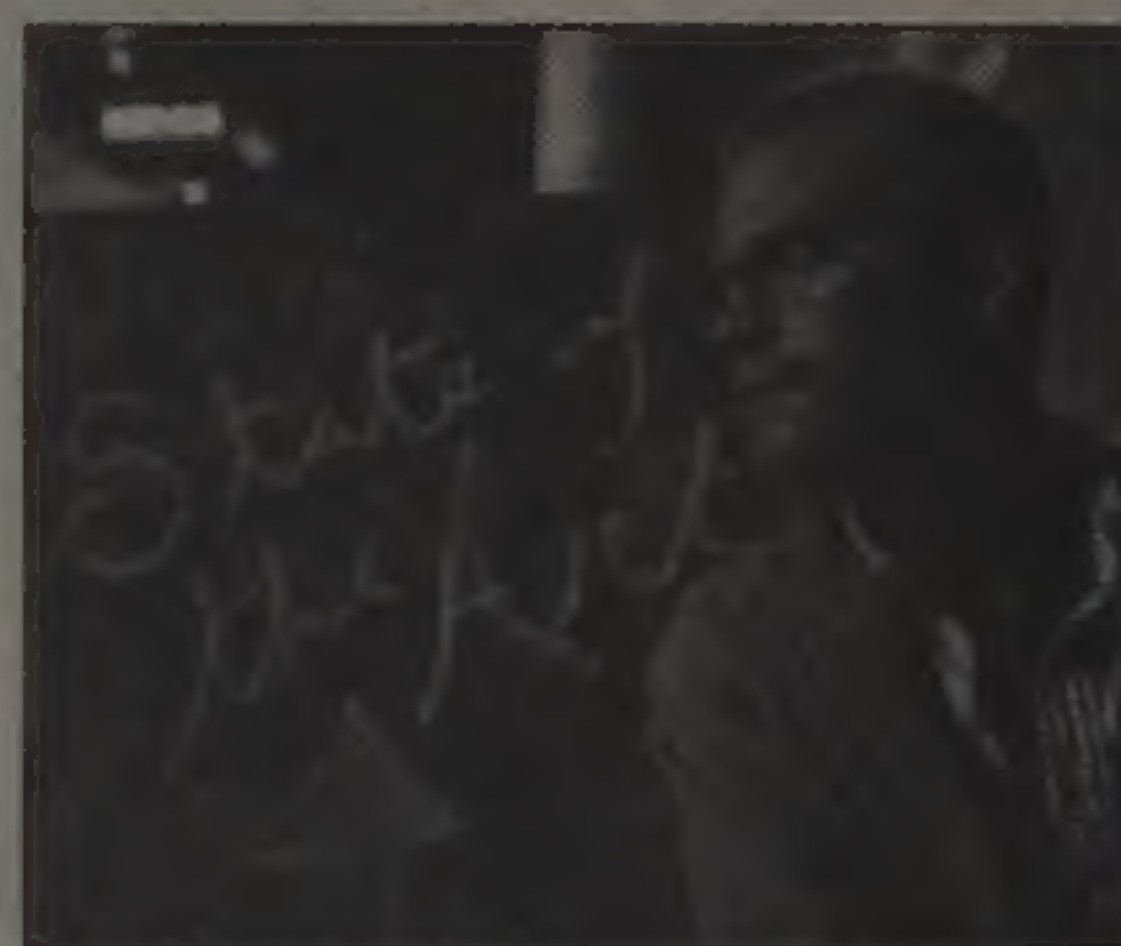
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"Everyone is one or two degrees away from the belly of the beast. The anecdotes are more compelling than anything you can read." —Danny Spitzberg, cyclist

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"Billboards posit themselves in public space. It can be asserted they're on private property, but it is 'public' view. Same thing with retaining walls: what good are they, grey and ugly? Or public utility boxes? If anything else, graffiti raises these questions: who controls the space? Who makes the landscapes?" —Ian Mulder, artist

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"Azumi goes beyond vomited gore, hacked-off limbs and jetting founts of crimson to a kind of death-cult fascination. This is a mass hemophilia convention: the sliced still talk and the crowded fights are speedily shot so the camera can get to the blood-spurting corpses." —Brian Gibson, *Vue* film critic

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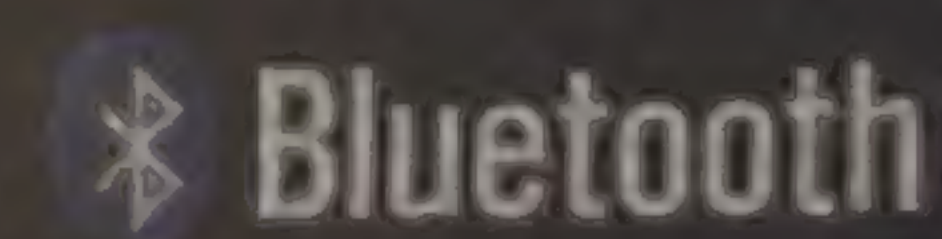
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Made in China, ignored everywhere else

BRYAN BIRTLES / bryan@vueweekly.com

There's been a lot of ink spilled in recent months about Chinese made products that could cause harm to North American consumers because of the lead paint used to decorate them. From Mattel toys to Faber-Castell pencils, it seems nothing is safe anymore.

But while parents fret about their children and corporations fret about their profits, nobody is fretting about the deplorable working conditions Chinese workers are subjected to as they breathe in exponentially more lead than little Johnny or Sally would while playing with their Thomas the Tank Engine.

I'm not going to sit here and say it's not a big deal that there aren't higher standards for the toys and other consumer goods that are imported into this country—it is a travesty that our current standards aren't keeping us safe—but the risk to North American consumers cannot be greater, and is certainly no more important, than that of the workers who make these unsafe products. So why have these workers been completely ignored?

It could be that China is still (ignorantly) viewed as a third world country by some North Americans—a country whose workers don't matter because they're just a nameless, faceless mass of poor people whose only usefulness is in being exploited by us so that we can purchase consumer goods more cheaply than we could if they were being made by our neighbours at a fair wage.

If we thought of the people who make our products as individuals who are just like us, North Americans would doubtlessly demand that their Chinese counterparts be paid wages akin to their own, and then the age of cheap consumer goods would be over. If we ever stopped to consider the humanity of the people who make our toys, our pencils and our electronics, it's possible that our entire economic system would collapse under the weight of its own guilt. ▽



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MAIL LETTERS

SCHOOL SNACKS ...

It was great to read your article about the Edmonton School Lunch Program ("School Lunch Program Serves 2300 Kids in 12 City Schools", Aug 23 - Aug 29). When I was in elementary school, I took advantage of their Nutrition Snack Program. My single mom did feed my sisters and I, but our financial situation meant it wasn't always enough. I was one of those kids that's a stomach on legs; I was pretty much constantly hungry. This program guaranteed that I had a bit of good food in my belly to help me study.

It would have been bliss if we'd had the full hot lunch program. I hope that your article will help raise awareness among students and parents alike about this continuing issue in Edmonton. People get comfortable and forget that not everyone's parents can afford to stuff their cupboards. I know that seeing other kids throw away "gross" food (apples, sandwiches, anything healthy) from their carefully packed lunches gave me heartache. It made me sad that so many kids around me took their lunches for granted, when I would have gladly eaten whatever they didn't want. Even

in high school I found this to be a big problem. After lunch the hallways would be littered with unwanted food, sandwiches would be smeared on the walls, pudding would be dripping from the ceiling, you name it.

With the current economic situation I know that more and more kids are getting left behind. I encourage parents and students alike to support this excellent program, and to think twice about throwing away food that could be donated to the food bank, this program, an elementary school in need or even just to that kid over there with a hungry look in their eye.

MARIA

... AND SCOOBY SNACKS

Regarding Connie Howard's recent column about medicinal marijuana, ("Mental illness medications go to pot," Well Well Well, Aug 30 - Sep 5): for years, I struggled with emotional problems dealing with the pain and depression from Fibromyalgia. I used a wide variety of pharmaceuticals (prescription and off-the-shelf), and alcohol was also involved for a while. The drugs didn't help, and nearly cost me my life on many occasions.

My wife has been struggling with epilepsy, posttraumatic stress disorder and multiple personality disorder. She has tried every medication available, but none of them worked. She even flat-lined on me once in 2001, and my approximation of CPR brought her back to life.

In May of 2002, we both quit all of our pharmaceuticals and now both use several grams of medical marijuana every day. We are healthier, happier, better-looking, more affectionate, more involved in our communities and families, and we continue to improve—I managed to stop using my mechanical wheelchair in March. Christine has reduced her seizures from over 60 per year, down to just two.

What was that about "no safe amount" of marijuana?

RUSSELL BARTH

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.



More talk but not much action on 'The Quarters'

CHRISTOPHER PHILLIPS / chrisp@vuwweekly.com

A packed crowd filled the gym at Alex Taylor Elementary School last month for a much-anticipated update on the Downtown East redevelopment project, now renamed "The Quarters." And "cultural changes" in Edmonton are among the expected impacts of the project, said Daryl Procinsky.

His firm, O'Neill O'Neill Procinsky Architects, is one of five hired by the city to look more closely at the feasibility of the plan approved for the area by City Council in September of last year. The district to be redeveloped encompasses about 18 blocks in the McCauley and Boyle Street neighbourhoods, bounded on the west by 97th Street and to the south mainly by Jasper Avenue. Senior planners and "green consultants" from West Coast-based Merrick Architecture were among those presenting their ideas for implementation at the Aug 15 meeting and gauging reactions from attendants.

Procinsky said he expects Edmontonians moving to the area will be attracted to the advantages of living in a dense, walkable downtown neighbourhood. Among these is a new 4-block long park through the area leading down 96th Street to Louise McKinney Park, which he said he hopes those living, working and visiting nearby would begin to treat as "everybody's front door."

THE ARCHITECT WAS LESS successful placating one concern a number of residents raised: the looming possibility of a shortage of parking. As much as 20 per cent of the land slated to become "The Quarters" is currently occupied by parking lots, many of which are used by com-

muters from other parts of the city who work downtown.

"We actually want to reduce the amount of parking spaces in the area," responded Mark Huberman, a transportation consultant from Bunt Engineering.

By coincidence, City Council also gave indications this month that it is considering scrapping a 1200-stall Park-and-Ride at the new LRT station there amidst spiralling construction costs. But, explained Procinsky, "providing alternatives to parking is linked to cultural changes," which the redevelopment of the district can help encourage along the model of a number of cities the planning commission has been looking to for examples.

"We've got to think differently. Somebody my age that's moving from Blue Quill to here, you've got to realize that you don't need two cars, you

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don't need a big backyard space, you don't need all the stuff that you typically store out there," he continued, "Your footprint and how you live should be different, then—you should be living in the community. The whole thing about this is we've forgotten what a community is."

Reaction for the new details of what had previously been a much more vaguely outlined vision was warm for most in the room in spite of concerns about a lack of any firm timelines and the still-unclear fate of the large number of low-income residents in the community, a group that includes approximately 2400 people. City Council is mandating a requirement that all property devel-

opers set aside 5 per cent of units for affordable housing, said Caldwell, but Shiela McCain, one former city councillor in attendance, said she felt that was far from sufficient.

The topic has been on the minds of many in the city lately. Around 200 people marched to the steps of the Legislature on Aug 18 to protest the continuing growth in affordable housing shortages in Edmonton and its ties to the economic disparities being exacerbated by the boom in the oil sands. The city recently announced it is shutting down the "tent city" downtown, where about 80 people are still living from a larger group of about 110 who were temporarily making their home in the area this year. A 2006 count conducted by the Edmonton Joint Commission on Housing found over 2500 people within our city were either "absolute homeless or living in emergency accommodation." This represents a 19 per cent increase from 2004.

While the standing-room only gym was filled with well over 200 people, one resident near the end of the night reminded the planning committee that wide email-based efforts to publicize the meetings might be expanded offline in future to take into account the economic realities of locals living in poverty.

One local architect at the meeting, while concerned that more consideration should be taken of Edmonton's specific climate in initiatives towards environmental sustainability, was unequivocal about the potential impact of the redevelopment. "I think this 18 blocks," he said, "probably is going to be our legacy project from this boom." ▽

Heavy fuel, light meals

IN
COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vuwweekly.com

The era of cheap food is over. The price of corn has doubled in a year, and wheat futures are at their highest in a decade. The food price index in India has risen 11 per cent in one year, and in Mexico in January there were riots after the price of corn flour (used in making the staple food of the poor, tortillas) went up fourfold. Even in the developed countries food prices are going up, and they are not going to come down again.

Cheap food lasted for only 50 years. Before WWII most families in developed countries spent a third or more of their income on food (as the poor majority in developing countries still do). But after the war a series of radical changes, from mechanization to the Green Revolution, raised agricultural productivity hugely and caused a long, steep fall in the real price of food. For the global middle class, it was the Good Old Days, with food taking only a tenth of their income.

It will probably be back up to a quarter within a decade, and it may go much higher than that, because we are entering a period when three separate factors are converging to drive food prices up. The first is simply demand: not only is the global population continuing to grow (about an extra Turkey or Vietnam every year), but as Asian economies race ahead more and more people in those populous countries are starting to eat significant amounts of meat.

Early this month, in its annual assessment of farming trends, the United Nations predicted that by 2016 people in the developing countries will be eating 30 per cent more beef, 50 per cent more pig meat and 25 per cent more poultry. The animals will need a great deal of grain, and meeting that demand will require shifting huge amounts of grain-growing land from human to animal consumption—so the price of grain and of meat will both go up.

THE GLOBAL POOR DON'T care about the price of meat, because they can't

afford it even now—but if the price of grain goes up, some of them will starve. And maybe they won't have to wait until 2016, because the mania for "bio-fuels" is shifting huge amounts of land out of food production. One-sixth of all the grain grown in the United States this year will be "industrial corn" destined to be converted into ethanol and burned in cars; Europe, Brazil and China are all heading in the same direction.


The attraction of bio-fuels for politicians is obvious: they can claim they are doing something useful to combat emissions and global warming (though the claims are deeply suspect) without actually demanding any sacrifices from business or the voters. The amount of US farmland devoted to bio-fuels grew by 48 per cent in the last year alone, and hardly any new land was brought under the plough to replace the lost food production. In other big bio-fuel producers like China and Brazil it's the same straight switch from food to fuel. In fact, the food market and the energy market are becoming closely linked, which is very bad news for the poor.

As oil prices rise (and the rapid economic growth in Asia guarantees that they will), they pull up the price of bio-fuels as well, and it gets even more attractive for farmers to switch from food to fuel. Nor will politics save the day. As economist Lester Brown of the Earth Policy Institute told the US Congress last month: "The stage is now set for direct competition for grain between the 800 million people who own automobiles, and the world's two billion poorest people." Guess who wins.

In the early stages of this process, higher food prices will help millions of farmers who have been scraping along on very poor returns for their effort because political power lies in the cities, but later it gets uglier. The price of food relative to average income is heading for levels that have not been seen since the early 19th century, and it will not come down again in our lifetimes. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.





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How clean is too clean?

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

The Canadian Cancer Society's verdict of safety on food additives and plastic water bottles—they say it's unlikely that either cause cancer—will be welcomed by many, but there is, as always, reason to be sceptical and avoid the easy route of premature calm.

Because while it is true that food additives are tested for safety before approval, none of the testing takes into consideration the synergistic effect of chemical stew—and synergy, we all know, can be potent.

Nor does testing take into account the fatigue that comes with years of overload. Just as a runner may clear the first couple of hurdles easily enough and then trip on the ninth, our bodies are clearly having trouble with the sheer number of chemicals we're dealing with. While it is may be true that no single of these approved chemicals clearly and single-handedly causes disease, it is not only possible but highly likely that the combination of the thousands of new chemicals we're constantly exposed to do. The idea of matching single chemicals to specific diseases is as limiting in our search for answers as the single disease/single gene model is.

Prudence, then, wouldn't be reassurances of safety, but rather calls to caution. Food additives and food processing of all kinds are players in altered human bio-chemistries, and new theories of altered host environments are giving us reason to believe it's all become infinitely more interactive than we'd thought.

VIRTUALLY EVERYTHING WE eat—from pasteurized milk to irradiated veggies to preserved-for-long-life everything—has been processed in one way or another to eliminate potentially unsafe microbes. Yet according to the World Health Organization, infectious diseases like cancers and other illnesses are develop-

ing faster and spreading more rapidly than ever before in history. I know, world travel and all, but might it also be that bugs are as eager to survive as we are, and that a more diplomatic approach might be more effective?

Many believe that finding ways to co-exist at least semi-peacefully with the microbes in our world rather than our current approach of eradication would be more productive, and that our war on bugs is only creating super-bugs much like our war on drugs has created super-drugs.

With immunity being a key function of—and relying heavily on—healthy digestive systems, and with irritable bowel syndrome (IBS) on the rise, you'd think we'd start looking at a possible connection between rising rates of infectious disease and eradication approaches. Our blanket heat-treatment/radiation/antibiotic approach destroys essential nutrients and enzymes in our food and depletes our bodies—and kills, along with the truly dangerous microbes, the microbes that actually go to war on our behalf.

While IBS can seemingly sometimes be triggered by a parasitic or other infection, some swear that is exactly where the cure lies. Because animals kept in too-clean conditions ironically develop intestinal problems, many (admittedly unpalatable) reports of worm-eggs as medicine for IBS abound. I'm serious—many claim to go into complete remission.

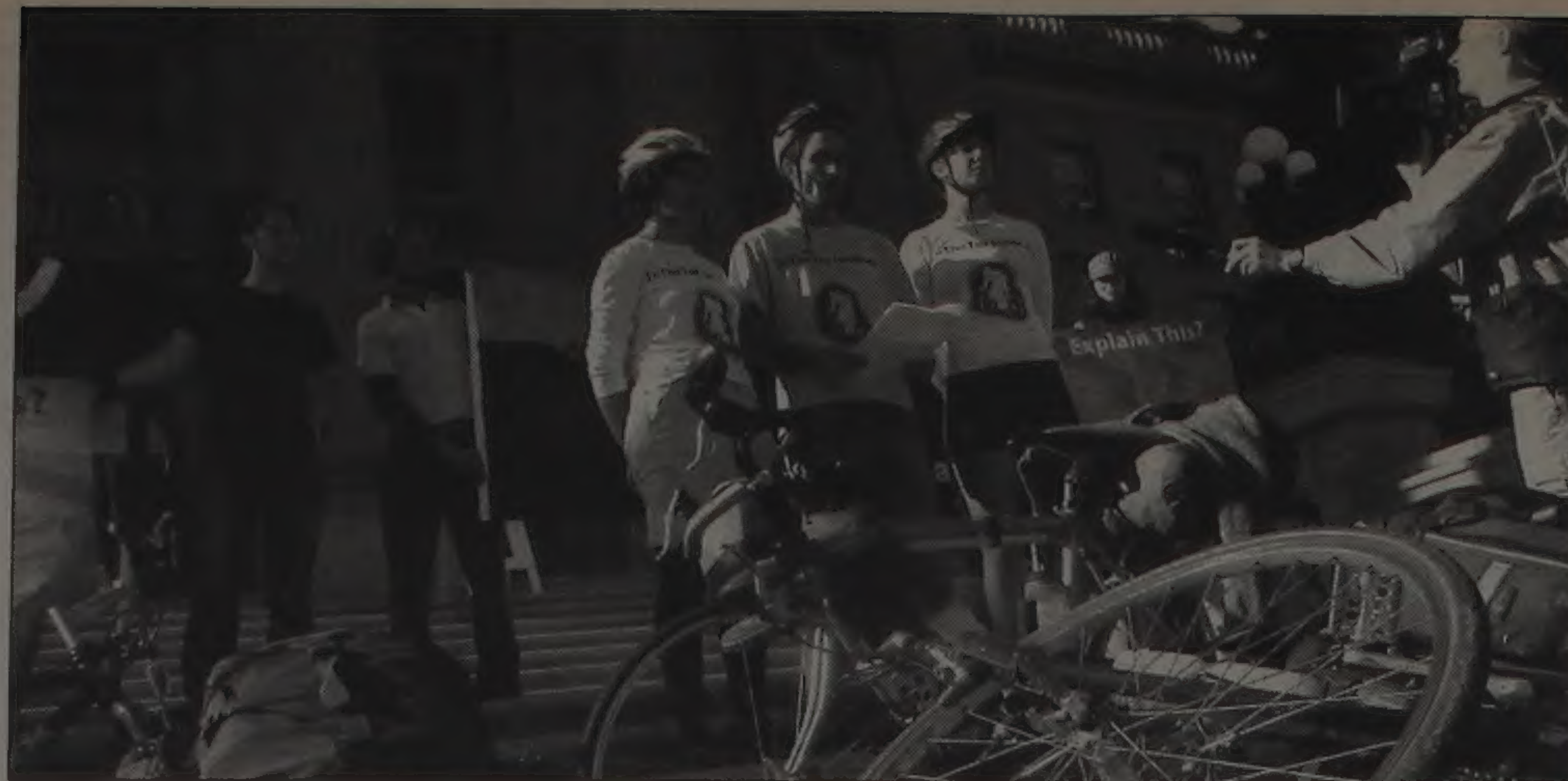
Could it be that the environment hosting the microbes—the balance of microbes and nutrients and overall condition of the host environment—is more problematic than the microbes themselves? They do serve a purpose, cleaning up dead tissue and keeping other microbes in balance. And, as disgusting as reports of maggots being used to treat ulcers, bedsores and burn victims are (they trim dead flesh with more precision than scalpels), they might just provide a clue to a slightly different approach to infectious diseases.

The dreaded salmonella, for example, lives beneficially as part of our systems most of the time, only occasionally getting carried away and causing illness, at least according to John R Roth, who has studied salmonella for 40 years. Many, like him, believe the premise of "sometimes-toxic, always-toxic" to be false, and many alternative practitioners have observed startling disease reversals with a diet of raw and non-irradiated, non-preserved, non-pasteurized and microbe-contaminated food.

It is at least food for thought, and I suddenly feel like sushi tonight. ▽

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It's a long ride 'To the Tar Sands'

CYCLISTS VENTURE INTO 'THE BELLY OF THE BEAST' ON 1300 KM TREK

MURRAY SINCLAIR / murray@vancouverweekly.com

It seems like an obvious analogy: a group of environmentally friendly cyclists battling Alberta's harsh elements in a long, fatiguing province-wide ride, a metaphor for the uphill fight to stop oilsands environmental damage.

But to make another comparison, just as headwinds and unseasonable weather have complicated their ride, the "To the Tar Sands" group riders have found oilsands issues to be more complex than they'd thought.

A further analogy could be that the Sierra Youth Coalition-organized cyclists are modern-day town criers, roaming with their green message, but organizers describe the trip as more of a fact-finding mission on what exactly to do about the oilsands.

"The consensus is that we're concerned about the way things are going, (but) we purposely came in without taking a position," said Aftab Erfan, one of the cyclists brought together by the coalition, the Sierra Club of Canada's youth arm.

THE ECOLOGICAL HARM done by the oilsands is described on the Tar Sands Time Out campaign website, from the club's prairie chapter, linked to the "Tar Sands 101" section of the cyclists' website, tothetarsands.ca.

The huge northern Alberta projects are the single largest contributor and fastest-growing source of Canada's greenhouse gas emissions, the site says, making Alberta the nation's industrial pollution capital.

"The tar sands can single-handedly prevent Canada from meeting its international obligations to reduce greenhouse gases," the Sierra site says, referring to the country's Kyoto protocol commitment. "Alberta's tar sands are one of the biggest social and ecological challenges in North America, fueling climate change, destroying the northern boreal forest, and drying up our mighty rivers."

The cyclists' use of "tar sands" instead of "oilsands"—a term seen by some as cleaner and sexier sounding—may be significant, but Erfan

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said that tar sands is simply the term used more often internationally and in the rest of Canada.

The term's interchangeable use was seen in the group's Aug 23 press statement that refers to recent headlines "calling for a national debate on the oil sands."

"We are here to spark that debate," the release continues. "What to do with the tar sands is no longer a question for Alberta alone to decide. Alberta's oil boom echoes across this country and far beyond: migrant workers from the East Coast, temporary foreign workers from the global south, rising emissions under one big sky."

The To the Tar Sands 1300 km trip started on Aug 17 in Alberta's southwest corner at Waterton-Glacier International Peace Park, a location chosen to draw a parallel between the oilsands extraction rate and the rate at which the glaciers worldwide are melting.

The cyclists also chose a joint Canadian-US park to make the point that oilsands development should be an international concern, as 70 per cent of the northern project's crude heads south of border.

To the Tar Sands was itself continental, bringing together cyclists aged 15 to 30 and of all athletic abilities from all regions of Canada and as far away as Massachusetts, with only a handful from Alberta.

"We wanted to get a better understanding of what's happening in Alberta," said Vancouver-raised Halifax resident Erfan, who described the province as "a bit of a mystery" for outsiders familiar with only the media-generated picture.

The emissions-free cyclists significantly chose stops like Calgary and Fort McMurray that related to oilsands issues for their trip, which ends Sep 7 in Fort MacKay, the northern edge of the industrial projects.

To the Tar Sands has so far visited communities that have experienced past oil booms like Turner Valley, and

those that have brought in renewable energy projects, such as Pincher Creek and Okotoks, with its unique energy-efficient, solar-powered neighbourhood.

They found southern Alberta's landowners and community groups were more strongly organized in asking for fair compensation and getting waterways protected after years of dealing with the oil and gas industry.

Erfan speculated poorer, often aboriginal communities in Alberta's north wouldn't have that strength and experience when faced with petro-projects of an unprecedented larger size.

"There are lessons from the south that we need to be aware of," she said.

THE CYCLIST FROM Massachusetts, Danny Spitzberg, told Vue that people the group has spoken to have at least a certain minimum knowledge about the oilsands.

"Everyone's got so much to say," she said. "No-one's not talking about it."

While her fellow cyclists from outside of Alberta have had a global sense of fossil-fuel environmental impacts, especially relating to climate change, Erfan said many Albertans are talking about the more close-to-home harm, such as on land and forests.

"Water is the theme that has come up the most often," she said.

California cyclist Greg Ellis noted similarities in both terrain and mining and ranching issues between Alberta and his original home state of Wyoming.

"So far, (we've heard) mostly stories about individual landowners against oil companies," he told Vue, recalling his talks with ranchers and farmers.

A lot of Albertans are thinking about the environmental and social impacts of the oilsands, said Erfan, but with so many working in the oilpatch "there's not a lot of room to talk about it."

Some didn't want to be on camera for the To the Tar Sands documentary that one Calgary cyclist is filming, but the group has been amazed by the generosity other people they have met, who have cooked for them and

CONTINUES ON PAGE 12

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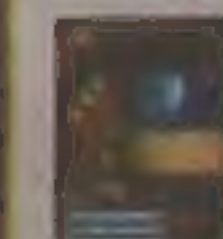
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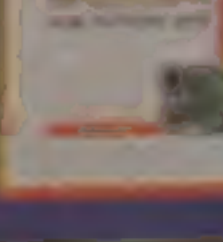
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ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of View Weekly.



What's wrong with nuclear power? Well, a lot, actually...

LEILA DARWISH and HELEN LA / sierraclub.ca

The current breakneck speed of tar sands development in Alberta has led to host of social, economic and environmental problems. Declining water quality, pollution-associated illnesses, increasing greenhouse gas emissions, a labour shortage and an enormous infrastructure deficit are only a few of the issues currently faced by Alberta's government, industry and citizenry. In particular, one problem gaining increasing recognition is how to fuel the province's overheated tar sands development without exhausting natural gas reserves and producing more greenhouse gases than any other industrial project on earth.

Many solutions to this problem have been proposed. For example, residents across the province have suggested the Alberta government slow the pace of tar sands development and put in place a plan to ensure long-term sustainability for Alberta's people, economy and environment. Others have argued that Alberta must diversify its energy portfolio and prepare for a shift towards a post-carbon economy by investing in clean energy research and development. Finally, some people have proposed using nuclear energy to fuel unfettered tar sands expansion.

Unfortunately, many of Alberta's government and industry leaders are currently supporting the latter option. That is, instead of choosing innovation and conservation as a means to ensure a safe, healthy and clean energy future for all Albertans, these representatives have chosen to pursue one of Canada's most dangerous, polluting and inefficient energy options. Even more alarming is how quickly nuclear proponents have been mobilizing in an effort to build multiple reactors and have them online as soon as possible. Having been rejected already by tar sands companies that recognized the liability and uneasiness of nuclear power in Alberta, nuclear proponents are currently campaigning to gain support and clientele in communities across the province.

UNTIL RECENTLY, NUCLEAR enthusiasts in Alberta received very little attention. After all, why would a province so abundant in energy resources need to consider this controversial energy source?

Nuclear energy was not recognized as a clean energy source in the Kyoto protocol but it continues to be touted as a global solution to climate change. With the threat of nuclear energy looming in Alberta it is important that all the facts around this dangerous and dirty energy source are known.

Beyond the environmentally destructive mining of uranium, nuclear energy produces (both in extraction and production) large quantities of radioactive waste—spent fuel from CANDU reactors contains over 200 deadly radioactive elements. Plutonium, for example, remains radioactive for over 24 400 years. These highly toxic byproducts make long-term stor-

age a serious political and environmental catastrophe. There is not one safe and secure disposal option for the highly radioactive waste produced by nuclear power stations. And the history of Canadian (CANDU) reactors is plagued with problems, with many of them breaking down early or being decommissioned, as the costs of repairs are far greater than initial startup costs. It is also critical to note that accidents do happen, with 22 accidents occurring since the catastrophic incident at Chernobyl.

Plutonium can be released into the environment as a result of nuclear energy development. Concern over the harmful effects of plutonium is growing because of discoveries about the subtle effects of low-level radiation. Plutonium may be many times more dangerous than previously thought.

Besides, at every step of nuclear power generation greenhouse gases are emitted. Approximately 240 000 to 366 000 tonnes of carbon dioxide are produced every year from plant construction, uranium mining, milling uranium ore, road transportation, fuel fabrication, conversion and refining activities. Beyond these direct emissions, low-grade uranium mined from Saskatchewan is upgraded, largely in the United States, using coal fired power—the most carbon intensive energy producer.

And then there's the fact that nuclear power has cost the Canadian public billions: Over a fifty-year period (from 1953 to 2002), government subsidies to Atomic Energy of Canada Limited totaled \$17.5 billion (in 2001 dollars). Cost overruns on the last nuclear station to be built in Ontario at Darlington were in the billions of dollars, and debt incurred by Ontario Hydro in the operations of its power reactors amounted to over \$35 billion dollars. Ontario regulators have determined that the Candu 6 reactor will cost about \$2845 per kilowatt, meaning the planned Alberta plant would cost around \$3.9 billion to run. It has been estimated by the industry-owned Nuclear Waste Management Organization that the waste will produce a cost of \$25 billion dollars to manage it for only 300 years, and that's just a small chunk of the hundreds of thousands of years it must be stored and managed.

Too often local governments and community members are only presented with the slick advertising and false promises of people who stand to gain substantially from fostering a nuclear power industry in Alberta. For these reasons and more, the Sierra Club of Canada is among several environmental organizations dedicated to ensuring that Albertans get to hear both sides of the nuclear energy debate. ▼

The Sierra Club of Canada is a national environmental advocacy group made up of 10 000 members, supporters and youth affiliate members from across Canada with offices in Ottawa, Victoria, Sydney, Corner Brook, Halifax, Edmonton, Montreal and Toronto.

Hello, friends.

It's pleasant down here in my foothills hermitage, where pleasures are inexpensive and ready to hand. This holiday Monday finds me in the shade of my backyard elm, sipping a mug of doubly-dark coffee and a cup of last night's wine, smoking a cheap cigar and reading Leier's biography of Bakunin, sweeping away aphids with every page-turn. It's an idyll.

Earlier this morning, news reached me through the wall-defying ether of the library's wi-fi signal—the place is closed, but I can park outside and catch the leak—that His Worship Stephen Mandel will be running essentially unopposed for reelection to the mayoralty of Edmonton. The biggest challenge now, the *Journal* reports, will be in inducing voting Edmonites to give a fuck so that something resembling a mandate can be generated.

What a difference a few years makes! I was getting kind of depressed at the pre-election timing of my departure from Browntown, thinking back to the political junkie-joys of the Smith-Noce-Mandel spitfight and of the Stickmen antics of elections past. But there's not even a token stalking-horse let out of the paddock, and watching a foregone conclusion unwind unchallenged is boring as hell. I'm glad to be out of it; who but the manufacturers of collectors' spoons and commem-

orative plates cares about a coronation?

My last night in Edmonton was nearly perfect, though, a distillation of the kind of fun on which my love of the city and of the people I've found in it is based. Ridiculous hijinks, like a drunken, late-night field trip to the old planetarium in Coronation Park. I hadn't been there since my single-digit years—I think I remember my grandfather buying me an eraser shaped like a rocketship—so staggering happily around its orbital walkways felt like a homecoming, comfortable; I would have fallen happily asleep somewhere near Sagittarius had I not been kicked awake by a companion. Riding home in the bed of my buddy's truck, the streetlights glared the stars invisible, but if we couldn't see stars we could be stars, off-keying our medley of "Walk the Dinosaur" and "Hot Hot Hot" to the heavens...

...AND WITH THAT, Dispatch comes to a close. Now for the credits—which, after 34 years of life in Edmonton will be terribly, insultingly incomplete.

Thanks to a man who remains my brilliant, respected, trusted friend forever, eleven years after I had an affair with his ex. Thanks to another man who taught by example that the difference between "juvenile grift" and "viable career" is brass and stubbornness.

Thanks to Bob the Angry Flower creator Stephen Notley, for teaching me to speak. Thanks to the people of *The Gateway* and CJSR radio, past, present, and future; keep your knives out, your elbows sharp and your parties wet.

ENVIRONMENT

CONTINUED FROM PAGE 1

let them into their homes

"Alberta's got some very hospitable people," said Ellis.

Notably, these have included those at bus terminals and in local pubs, outside the circle of environmental activists.

"Because we haven't come in to preach, these conversations have gone a lot better," said Erfan, who was also pleased with the amount of "neat people and stories."

While environmentalists generally want the oilsands phased out, she said hearing if experiences from oil-patch workers and their families has made her realize "we're not going to shut it down right away."

Spitzberg, whose work deals with energy and climate change, said listening to these stories has been an eye-opening experience, noting his talk with one couple in their 20s who occasionally work in the oilsands.

The "sweet" couple didn't find the work "the most morally rewarding," he said, but he also noted that it wasn't "shameful" to be making some money and preparing for the future.

"Everyone is one or two degrees away from the belly of the beast," Spitzberg said. "As an academic researcher, I thirst for the human dimension of things. The anecdotes are more compelling than anything you can read."

TO THE TAR SANDS HAS linked various issues on their trip, asking people on their Aug 20 Turner Valley stop about the concurrent North American Securi-

ty and Prosperity Partnership talks to harmonize continental policies and regulations.

"Easy access for the US to tar-sands oil is a centerpiece of the SPP, yet the majority of Albertans have heard little to nothing about it," Ellis said in a release.

In Calgary, the group linked the hard task of finding accommodations for their stay to the city's "severe housing crisis," which it then linked to the need for proper planning, questioning why oilsands development was so rushed.

As they headed north, the number of cyclists grew to 20, riding open-aired in the environment they want to protect.

Erfan, who had to occasionally interrupt her roadside *Vue* interview while trucks roared by, said the cyclists have gone through a strong internal journey, learning to cope with problems like boring days on the road, illness and weather "that has not been our friend."

She said the cyclists plans use the "raw material" learned on the trip to hammer out a final oilsands position in contrast to their Calgary statement that "our group is by no means unanimous in its position on the future development of the tar sands."

"We are willing to change our ideas, but not our ideals," said that statement.

"Our ideals are an energy path based on voluntary simplicity, energy efficiency and renewables; balanced by meaningful and rewarding employment; and protecting today's workers by assuring a just transition" to environmentally friendly jobs. ▼



Thanks to every artist, musician, actor, playwright, filmmaker and legitimate writer who suffered a lazy hack on the make eking a buck on the margins of their efforts.

Thanks to every editor who put up with my bullshit, and thanks to every editor who stopped putting up with my bullshit—where the two are incongruent, it's only a matter of time.

Thanks to Dad for teaching me common sense (no matter how often I ignored it) and thanks to Mom for being proud and keeping my clippings even when I said "fuck".

Thanks to Edmonton, for releasing me from my promise.

The crows are screaming about something, it's getting late, and there's work to be done around the place: weed-whack-

ing, furniture-shoving, bed-building, scrubbing birdshit and mousepoo off of barn-stored boxes and bins. But the lady on the phone last night purred that "nothing [was] urgent," so...

...back to backyard Bakunin, the bottom of this bottle, and my first southland holiday afternoon.

Yours always, d. ▼



Getting the most out of the last days of summer

BOBBI BARBARICH / bobbi@vuweekly.com

The final weekends of summer are precious and frantic. Before ten months of long shadows and stars over the dinner table, we set out for Jasper in a last attempt to squeeze some fun out of the sun. It was 5:30 am on Saturday morning when I nudged my 16-year-old sister Janelle from her slumber. Within 11 minutes of my alarm we were backing out of the garage, on par for the tight schedule before us. The plan was to cram as many activities as possible into a two-day Jasper adventure—mountain biking, hiking, whitewater rafting, kayaking and cliff jumping.

In Edson, we stopped to refuel at Tim Horton's along with every Ford F250 in the region carrying a Scamper. Mugs reloaded and bran muffins to go, I pondered the shortening days. Like so many others when summer comes to a close, we were desperately grasping for the wilting wisps of sunlight on the horizon, trying to ignore the morning chill that smelled like snow.

Janelle and I decided to stay at the Wapiti campground, forgoing more remote and serene campgrounds to keep on schedule and reduce driving. I reasoned our first adventure, mountain biking, would make us forget the pitiful trees and encroaching RVs around us.

We chose the moderate Valley of the Five Lakes and Old Fort Point trails. A cool breeze, mild sun and dry trail made for an enjoyable ride. My sister is a beginner and more than once she shouted, "This trail is a pain in the ass!" Without saddle calluses, I had to agree the roots and rocks would make for some uncomfortable bounces. But this was the last weekend of summer

and I was savouring every bump, jar and slip those roots could throw. Four hours later, tired, dirty and thirsty, we scarfed down chocolate-covered espresso beans and jumped in the car.

NEXT ON OUR AGENDA was kayaking Maligne Lake. Not the best place to kayak, but convenient if you don't own one. Having only ever arrived at the lake via bicycle, I had no concept of

JASPER SPEED/ADVENTURE

how many slow moving vehicles would be on the road. We were late for our reservation, but the man who ran the rental place handed us our lifejackets with no problems, stating, "Not many people are renting these this weekend. You can keep it as long as you want."

"The water is only 3C," he continued with an enthusiastic smile. "If you fall out, swim as fast as you can to shore or hypothermia will set in and you won't be able to move your legs. And then you're screwed."

For a moment, I had second thoughts of kayaking this late in the season, especially considering my sister and I had never been in a kayak together before.

Usually my husband steers the boat. With Janelle, I quickly realized how important that job is. I had no clue how to navigate the kayak on the gusty lake. After an hour of struggling to stay close to the shore, a strong wind circumnavigated our efforts at keeping right and we found ourselves in the middle of the lake again and again. Giving up on our futile pad-



dling and swearing sequences, we sat back, munched on trail mix and talked about boys.

Back at the campsite, Janelle was on

fire duty as I prepared the beans and KD. We contemplated marshmallows but opted for an early night instead. I later woke to a rhythmic tap on the tent

fly as a light drizzle turned to rain. I

CONTINUES ON NEXT PAGE

Portable power-ups help you break through the wall

CHRISTOPHER THRALL / christopher@vuweekly.com

Every endurance athlete faces the wall. Whether he swims laps, runs marathons or cycles across the city, an athlete's immediate resources will eventually be depleted and his body will need another source of energy.

There are plenty of products on the market to help you push through the wall. Portable energy snacks are loaded with carbs and quick-energy glucose to deliver what an athlete needs to keep pushing. And powering through that wall is like no other feeling in the world. Sure, these products will help you keep going ... but how do they taste?

We've come a long way since Gatorade. Today's supplements replace lost carbs and electrolytes without the rapid highs and lows the staggering sugar content will deliver. I

SPORT NUTRITION

visited the Running Room on 109 Street to ask Rae Procyshyn and Jessica Britton about the most popular energy snacks.

Most popular by far were the Jelly Belly Sport Beans (\$1.69/28g). I could see why: they were almost indistinguishable from the world-famous jelly beans! Jessica recommended the Fruit Punch over the other flavours, and the hint of sourness balanced out the otherwise sweet treat. Unfortunately, that sourness lingered on in the aftertaste, but a quick swig of water took care of the problem.

I glanced at the Sport Beans label and found that the product was listed as a health supplement rather than a food

product: instead of a nutrition facts label, I found medicinal and non-medicinal ingredients. After the B-complex and vitamin C, the mainstays of sports nutrition were present: glucose, salt and sodium. Sadly, sugar held first place.

The opposite was true of Clif's Shot Bloks (\$2.29/60g). The label began with organic brown rice and ended with carnauba wax, with only citric acid, sea salt and pectin in between. Each serving promised 100 calories, a startling 210mg of sodium and 24g of carbs. The package of easily-carried "organic energy chews" held two servings of slightly tacky cubes that dissolved quickly in my mouth.

My first few chews of the Margarita flavour weren't positive. The brown rice extracts hit my palate with a flat, earthy tone and I was motivated to swallow it down as quickly as possible.

As I chewed, my sinuses were flooded with a sharp pang of citrus. In the aftertaste, the rice faded and the citrus lingered briefly. While I wouldn't consider the result "margarita," the finish was far better than the beginning

THE SAME COULD BE said for GU Energy Gel (\$1.99/32g) and its Vanilla Bean flavour. The texture was frankly repulsive. ("It's like spooge!" my wife exclaimed.) The flat, chemical taste was just as unpleasant. However, once I swallowed, a surprisingly pleasant, full vanilla flavour suffused my mouth and lingered until I washed it down with water.

I'm glad I did. Rae told me that the gels were the fastest to be absorbed into the system, especially when taken with water. It offered the same 100 calories with 25g of carbs, but at

only 55mg of sodium. The nutrition facts label claimed 100 per cent of my vitamin C and E daily requirements in one serving, and a quick scan of the ingredients revealed a fully synthetic product: glucose, fructose, an amino acid blend, an herbal blend and some sea salt. The list was uninspiring, but highly functional, and reminded me of the food pills envisioned by early science fiction writers.

My Running Room advisors recommended energy snacks be accompanied with water and 45 minutes of activity or more. The products are intended to replace carbs and electrolytes lost in exercise. The gels are least pleasant to savour but pack the biggest punch, the sugar-heavy Sport Beans taste terrific and the energy chews split the difference. Try them out to find the ones that help you push through your wall. ▼

drifted back to dreamland, cold nose pecking between toque and sleeping bag. Summer was definitely ending.

THE NEXT MORNING with a 22-minute delay of our 7:30 alarm, we were ready for our whitewater rafting adventure. At Bear's Paw Bakery, we ordered an Italian Stallion—a wonderful small loaf of bread stuffed with fresh tomatoes, roasted garlic and a labyrinth of cheese—and two Red Eyes. Warming up to the coffee's bitter sting, Janelle and I squeaked around in stinky fleece jackets and mouldy wet suits in the Rocky Mountain River Guides (rmr-guides.com) change room.

Jeff, our cheerful host, guided us through what turned out to be the tour company's last rafting trip of the year. Cool weather and little rain reduced the class three Sunwapta River to no more than a class two, but Jeff made the best of it. Turning the raft to broadside all available waves, we were thoroughly soaked, exhilarated and cold when we pulled into the landing above Sunwapta Falls.

With little time to spare, we wolfed down the Stallion as we started hiking towards the Geraldine Fire Road. Our destination was Second Geraldine Lake, six km away. The two km ascent to lower Geraldine Lake was muddy and well travelled, but beyond the first lake the trail got more interesting. We clambered and heaved up the banks

along the spectacular 90 m waterfall from Second Geraldine Lake. When we reached the top, no longer in danger of slipping into raging water, Janelle looked at me and said, "If I knew it was going to be this scary, I wouldn't have come." I agreed—climbing over the slippery rocks in the rain was a wee bit unsafe. "But I'm glad I did," she grinned.

On cue, the rain increased and we began a careful, quiet descent. We had been in Jasper only 30 hours and managed to hike, bike and paddle all over the park. But there was one thing left to do: cliff dive.

WE DIDN'T PLAN TO jump at Horseshoe Lake, but there were a few guys mumbling and kicking rocks when we arrived. Janelle and I dangled our feet over a cliff and a lithe blonde flashed my sister a smile. "Are you jumping?" he asked casually.

"We'll watch you if you do," she replied. He could not ignore the challenge. On the far side of the lake, he held up a tape measure that marks the jump: 81 feet. He leapt with a Tarzan yell after three attempts. Gasping from the cold, he pulled himself out of the water and walked over to us.

"What's your name?" Janelle inquired.

"Johnnie. Johnnie Black," he winked. Of course it is, I thought.

Hearts tripping over a summer romance that would never be, Janelle and I made our way back to the car. Our last weekend of summer was over, far more than a minute too soon. ▼



Going for big, big air

COLIN CATHREA / colin@vuwweekly.com

It was a beautiful summer day as we pulled into Knob Hill on the northeast end of Calgary. The steep grassy hill looked perfect for our first day of paragliding. This whole thing started when I was googling "whitewater kayak routes" and the University of Calgary's Outdoor Education Center (calgaryoutdoorcentre.ca) came up. As I was scanning the site, I came across paragliding and hang-gliding courses for the very reasonable price of \$89. This looked almost too good to be true!

I called in May and booked for the Aug 17 weekend, also my birthday. Good karma, I figured. My friend Mike and I headed out Thursday afternoon for the ground school class to be held at the university that evening. A class of about 20 of us gathered and filled out about a dozen waivers indicating we fully understood what we were getting into and released the university and the instructors from Muller Windsports of Cochrane of any and all liabilities.

OUR GROUND SCHOOL INSTRUCTOR was lively and entertaining as he asked us why we wanted to fly and what we were expecting to get out of this beginner course. Answers varied from "I just wanna fly" to "I'm old and feeble and this seems easy."

As we discussed the physics of flight hanging from 23 square meters of nylon, we soon realized that some significant effort was going to be required to get airborne if the wind wasn't blowing. An airspeed of about 24 kilometers per hour is needed to achieve lift. I started to wonder if I could run that fast. What would happen if I ran over the edge of the hill and I didn't have enough speed? Would I slide over the rocks and grass, becoming a bruised and bloody mess? I asked our instructor: he calmly told us that we will not fly unless the conditions are right, with a gentle breeze blowing up the hill.

"We've been teaching hundreds of students here for years," he said.

WIND | PARAGLIDING

"We haven't lost anyone yet." However, what happens after the students leave the nest can be another matter. The original owner of Muller Windsports died hang-gliding many years ago. His son, a former World Champion hang-glider, was killed in the US just a few years back. However, these guys were pushing the edge hard, and hang-gliders can achieve speeds in excess of a hundred kilometers per hour if desired.

Our group was not going to be able to achieve these speeds even if we wanted to. Paragliders are a kinder, gentler form of flying. I was told you could basically pass out in one and survive, though it's not something I plan to test. The ground school finished with explanations of the strength of the gliders, the techniques needed to launch and land and the general rules you follow on your pre-flight checklist. Making sure you are properly strapped in is always a good idea.

BACK AT KNOB HILL we grabbed our helmets and chutes out of the van and headed out to the hill. First we strapped on the parachutes and practiced on flat ground. The gliders inflated quickly overhead, and we sprinted across the ground keeping them above us by running under the low side of the wing and pulling on the steering lines in each hand. I was surprised that the dozens of suspension lines don't get all tangled up more often.

Soon, we were heading up the hill—halfway up to start, then eventually all the way to the top, where we would get some decent airtime. I'll admit right here that I didn't do so well to start. I wasn't listening to the instructor when I was coming down. I was yanking on the flare lines and bringing back old parachuting habits, and it was obvious to the instructor. He asked how many jumps I had under my belt. "About

20, I guess," I replied. "Throw all that information and technique out right now. This is very different from parachuting," he said as I began another climb up the hill.

Soon there were about 15 gliders at the top, which amounted to a paraglider traffic jam. We were all too happy to wait patiently, though, as the repeated climbing was beginning to take its toll. We laughed and cheered as some of the more reluctant students took flight for the first time. Three girls from Calgary were the most skeptical of the group by far. One of them had obviously talked the others into doing this. They had asked lots of questions at the ground school pertaining to crashing and injuries. While apprehensive to begin with, they soon realized what we all did—this is a sport almost anyone can do, and it's great for young and old alike. When they eventually took to the air, they were as happy and giddy as anyone I've seen.

I QUICKLY SAW how the sport could be addictive. It was so quiet and peaceful up there it's hard to explain. If you suffer from vertigo, the sensation is very different from standing on the edge of a cliff. It can be more closely likened to being in an airplane than on a precipice. The only downside is that it's a very weather-dependent sport—you could travel to Calgary and not get to fly.

From the beginner course in Calgary, the next step on the road to soaring high in the sky is to head to Cochrane for the intermediate course. From there it's on to Golden to ride the gondola at Kicking Horse Mountain Resort for the real deal. Golden is supposed to be one of the best paragliding and hang-gliding sites in the world. The instructor told us he had flown from Golden to Invermere the previous week—over 100 km!—in about four hours. He went on to tell us that one of his buddies had continued on to Montana for a 400 - 500 km trip that took nine hours. Of course, how you deal with US Customs is another story altogether. ▼

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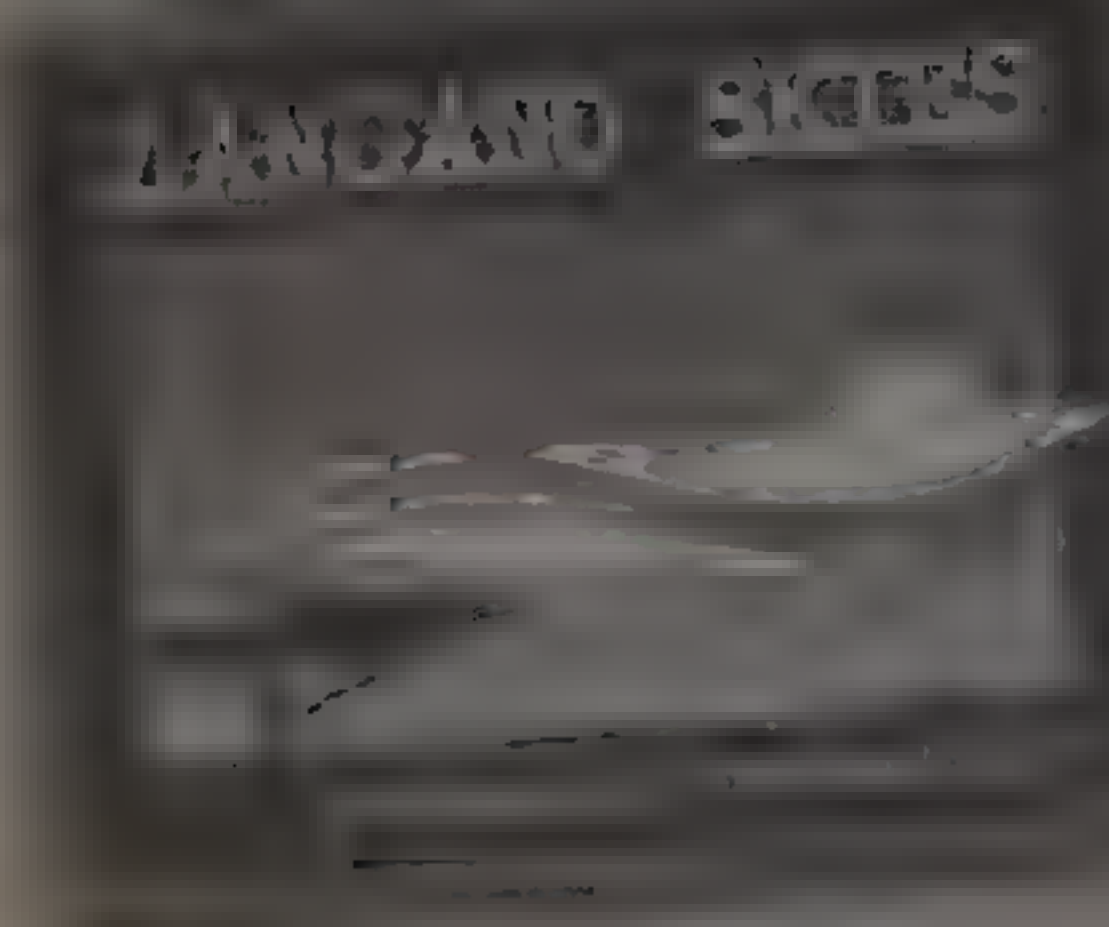


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What does it feel like to be the other Thai Valley Grill?

ELLA JAMESON / ella@vueweekly.com

A few years back, I had a tryst with a New York City phone company executive that visited Edmonton on a bi-monthly basis. We'd meet for dinner at **Thai Valley Grill**, and then head out to capture some of the city's nightlife before going back to his hotel room for some "alone time."

THAI

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Back then, the restaurant was housed in a run-down Cloverdale building, but condos have long since displaced the few businesses that once

lined that scenic stretch of 98th Avenue.

The owners moved the beloved restaurant to Whitemud Crossing, and it was there that I met up with a couple of out-of-town friends on Saturday night to reunite my taste buds with their mouth-watering Thai cuisine.

There are over 40 Thai restaurants in Edmonton, serving everything from vaguely Thai to authentic victuals. The

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menu at Thai Valley Grill doesn't mess with other cuisines in an attempt to placate patrons who can't handle the heat, instead serving up authentic fare with no apologies to those who aren't worthy, but it does make one concession: each dish's spiciness can be adjusted to the diner's degree of tolerance.

With a dozen wooden tables crammed into the space once occupied by "Edmonton's most romantic restaurant" (think *small*), a Saturday night reservation is a must. The three of us were seated around a table that barely had room for our wine glasses and plates, let alone the deluge of food that was about to strike.

We ordered a bottle of Casillero del Diablo Carménère (\$25.95), a rich blended Chilean red that serves as their house wine. We set upon the menu with eager eyes, reading the descriptions with mounting excitement. I love a menu that doesn't shy away from describing the dishes in detail and allows my culinary anticipation to run rampant.

I CHOSE A BOWL OF Tom Kha Kai to start (\$5.95), a spicy coconut and chicken soup flavoured with lemon-grass. My friends chose the prawn-laden Tom Yam Goong (\$4.95) and the Fisherman's Soup (\$6.95).

All three bowls came heaped to the rim with delicious fresh ingredients, herbs and garnishes. My creamy coconut soup was chock full of hearty pieces of chicken, mushroom and galanga for seasoning, and it was spicy without being overpowering, lending a perfect blend of flavours.

Both of my friends' bowls were generously laden with their namesake seafood: large tender prawns almost overwhelmed the Tom Yam Goong and bits of fish, squid and scallops swam in the zesty seafood broth of the Fisherman's Soup.

We were barely a quarter of the way through our starters when the first of our main course dishes arrived. We were forced to make room on our tiny table for three platters and rice in addition to our soup bowls. I reluctantly decided to surrender my soup to the necessity for space, and I followed

its return to the kitchen with tear-rimmed eyes.

My grief was short-lived as we scooped from the three generous platters of spicy delights before us. We had started our foray into Thai cuisine with a bowl of coconut rice (\$2.50 per person) and an order of Gaeng Ped Moo, a red curry pork served with bamboo shoots, red and green peppers and flavoured with basil (\$15.95). It was prepared medium-hot.

We'd also chosen the medium-hot Galanga Cashew Chicken, flavoured with the ginger-like spice and combined with pineapple, onions, red and green peppers and topped with cashew nuts (\$15.95). Finally, we ordered a platter of mild Runm Mit Goong: tiger prawns with mixed vegetables and oyster chili sauce (\$16.95).

WHEN I WAS A KID, salting the boiling vegetable water was thought to be adequate spicing. In Thai cuisine, the food is both deftly spiced and served without apology for its robust aromas and pungent flavours.

I favoured the pork laced with rich red curry sauce and peanut undertones, but both my friends adored the milder prawns amid an array of broccoli, baby corn, sliced carrot, red and green pepper and onion. The galanga-seasoned chicken dish was generously burdened with cashews.

None of us saved room for creamy iced coffee or the array of tempting desserts. As a bowl of fried bananas and ice cream went by on its way to another table, I regretted my lack of planning. On the other hand, what would I have given up in order to reserve space for ice cream? I'd just have to come back another time and pace myself.

Though I hadn't been to Thai Valley Grill since the days of my secret romance, it was well worth renewing my affair with the restaurant's outstanding and authentic fare. The new location is a little further from home, and a little more upscale than I remembered, and the higher prices reflected the better ambiance. Still, these were small sacrifices to make for some of the city's most incredible Thai cuisine. ♥

FOOD NEWS!

DISH WEEKLY

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There is something for everyone at 4th and Vine. A Tue, Sep 11 wine tasting will feature the "Magical Wines of Spain and Argentina," while the Sun, Sep 9 Movie Night features a challenging documentary double feature: *On Native Soil* at 6 pm followed by *Iraq in Fragments* at 8 pm. Finally, if you neither drink nor eat nor watch movies, wandering chefs can find gainful employment. Visit 4thandvine.ca for all the appetizing details.

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One of the oldest and most dedicated bakeries in Edmonton, Bon Ton Bakery, is celebrating its 50th anniversary. Bon Ton owners Hilton and Michelle Dinner commemorated this special milestone with a \$10 000 donation and a month-long fundraising campaign in support of Terra, the centre for pregnant and parenting teens. Throughout the month of September, you are invited to celebrate your own milestone with a donation to the Terra Centre. Swing by Bon Ton at 8720-149 Street to celebrate, contribute or just pick up some of the best baked goods in the city.

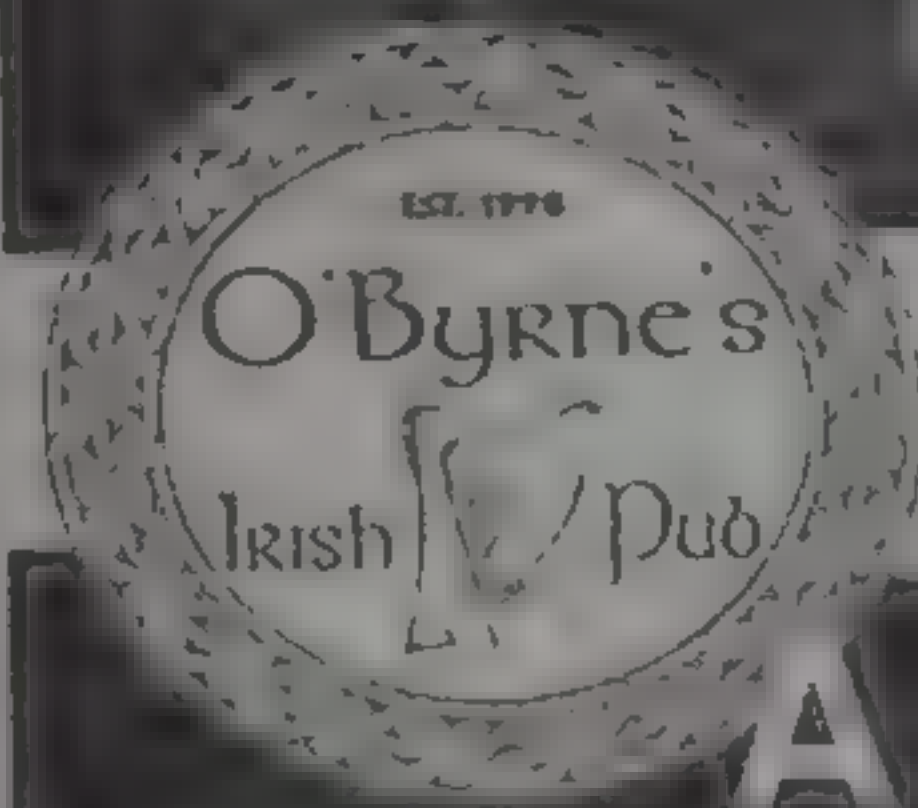
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Get your backside into Backstreet Bistro

ERIN MIKALUK / erin@vancouverweekly.com

I was a quarter to noon when I realized I'd forgotten my lunch on the counter at home. Luckily my colleague, who seems to know all of the secrets to successfully dining out downtown, was more than willing to join me on my mission to satisfy the mid-day grumbings of my hungry belly.

We had been talking about good places to dine out a few days ago. He mentioned a little place with fantastic food and a great atmosphere located, of all places, in the unassuming back alley of the 106th Street HSBC building. A brisk one-and-a-half-block walk later, we turned down the alleyway and pulled open the door to our destination: the appropriately-named **Backstreet Bistro**.

I noticed something different the minute I stepped into the short line to the till. There was no parade of staff behind the counter nor was there a large kitchen and prep line making up the orders. Instead, there were two people running the entire show.

Tim and Brenda Kwok, the owners of Backstreet Bistro for the last three years, are a husband and wife team who do the cooking, serving and everything else associated with running a successful restaurant.

Tim, who clearly understands the power of excellent customer service, greeted me with an ear-to-ear grin and a cheery, "What's up, my friend?" He worked the till masterfully and, despite what must have been his



had the feeling that no matter what I chose, I wouldn't be disappointed.

Tim recommended Combo D, the House Special Vermicelli (\$7.97). Vermicelli is a favourite of mine and I was diggin' the sound of accompanying spring rolls, sweet and sour pork balls and charbroiled beef. My colleague chose the homemade Spicy Chicken Satay Noodle Soup (\$6.84). A Backstreet veteran, he also recommended we split an order of Fresh Salad Rolls (4 for \$5.43) and I was happy to oblige.

We took our salad rolls with us and wandered over to one of four unclaimed tables scattered throughout the room. We had arrived at the peak of an usually busy lunch rush and were grateful to get a seat. There was nothing striking about the one-room, white-walled, simply decorated space, but it felt cheery and comfortable.

We wasted no time digging into what could only be described as the best salad rolls I'd ever tasted in my life. Obviously, many customers agree: the 20 or so packages of rolls made fresh each day disappeared quickly. (They're always gone by half past noon—at the latest.)

The rice wrap, snugly embracing a scrumptious mix of vermicelli noodles, rice, lettuce, crushed peanuts and shrimp, was soft and dissolved in my mouth. The accompanying peanut sauce was tangy and sweet, and sent a vibrant combination of smoky flavors dancing across my tongue. It provided just the right amount of bite to the rolls and I couldn't get enough. Avoiding the double-dipping faux pas, I simply smothered the entire roll in the sauce on my first dunk.

After those first few bites of bliss, and despite my stomach's early signs of content, I couldn't wait to dig into our main meals. Despite the crowd, our meals didn't take more than 10 minutes to prepare. An avid beef lover, I'd customized my dish to be sans pork balls, boosted with extra charbroiled beef and at a safe level of "medium" spice.

busiest time of day, answered each question I had about the selections on the menu. I had heard him call many customers by name. His friendly nature and love of his work quickly put me at ease.

I learnt from Tim that Brenda used to be a pastry chef at the acclaimed La Ronde restaurant. She now puts her talents to work preparing every succulent Backstreet morsel.

She makes everything from scratch and is up each morning at the crack of dawn to bake fresh muffins and crunchy banana bread. Her to-die-for oatmeal turnovers (\$1.60) resemble a large cookie with a thin layer of raspberry filling and a drizzle of what tastes like caramel. She only makes seven or eight each day and they are

BACKSTREET BISTRO
101, 10055 - 106 STREET
424.3518

gone by 8:30 am, swiped up by those in the know. As I studied the menu, I was excited to find out just how good the rest of the food would be.

I AM AN AVID LOVER of all foods Vietnamese, Chinese and Canadian. The Backstreet Bistro had it all.

I was torn. Should I go for the crunchy spring rolls, the homemade soup or the tried and true BLT with a heaping side of crinkle fries? With no selection over eight bucks and every item grilled up fresh while you wait, I

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ON MY PLATE, a healthy portion of vermicelli noodles rested beneath a colourful layer of carrots, green onions and appealing strips of char-broiled beef. The beef was dusted with crushed peanuts and, much to my delight, drizzled with what appeared to be the same sweet peanut sauce as was used with the salad rolls. Flanking the dish on either side were two lightly-toasted vegetable spring rolls, which provided the perfect crunchy contrast to the soft vermicelli noodles.

My colleague's soup was just as good, and its heat packed enough punch to clear a sinus cold within a

few spoonfuls. It came in a large white bowl and contained plenty of chunks of chicken, noodles and bean sprouts. The soup was obviously made from scratch and stood apart from many he'd tried before. After swiping bites of each other's dishes, beyond full and totally satisfied for less than \$20, we were ready to head back to the office and face the rest of the day.

Hundreds of people rush by it every day, yet only a small handful of Edmontonians know about the scrumptious eats that hide in the back alley of the HSBC building. I'm lucky to have joined their elite ranks. ▼

Meddled French blend: comme ci, comme ça

WINES | NICE LEGS

JAMES LYLE
nicelegs@vuwweekly.com

2001 BANGOL ROUGE
DOMAINE LA SUFFRENE, FRANCE

In my opinion, of all the countries making wine, France is the most eclectic. This is unsurprising, since they have been making wine for longer than most countries, but the French mix source grapes and blends to produce varietals without equal.

This could be a compliment or an insult. Sometimes their blends can add texture or strength to the wine. Other times, the meddling is both unnecessary and ultimately worthless.

I picked up a couple bottles of Suffrene several months ago, as they hailed from a region of France I quite like. The Cote d'Azur is in the south-east of France, near the French Riviera the town where this wine is

made, Brulat, is just south of the Rhone valley where many amazing Syrahs are produced.

The wine was a blend I thought worthy of a try: Mourvedre, Grenache, Cinsault and Carignan. The high amounts of Mourvedre, I thought, would make this a worthy experiment.

Upon opening this deep strawberry red wine, I found its nose to be crisp and clean with a presence of spice or pepper. Its alcohol content was quite high at 15 per cent, but I did not find it terribly noticeable.

The flavours evolved well through the taste but focused more on the front of the palate than on the back. It became rather tart with a little time. The website speaks of hints of fruit spirits and currants, but these never became evident to me.

This was a nice wine with a consistent flavour, but I feel I could have used less Grenache and a hint of Syrah for some spice. That would have made a very nice wine. ▼



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Muralist Ian Mulder works for public spaces that reflect public views

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

The hand of the individual disappeared from the public landscape," states Ian Mulder. "Look at billboards—there's no agreement between people. It's up to the advertiser, not like in television or radio where there's a relationship and agreement. Billboards posit themselves in public space. It can be asserted they're on private property, but it is 'public' view. Same thing with retaining walls: what good are they, grey and ugly? Or public utility boxes? If anything else, graffiti raises these questions: who controls the space? Who makes the landscapes?"

A philosopher by schooling, a painter through disciplined self-training and an activist animated by idealism and relentless curiosity, it seems almost inevitable that Mulder would be drawn to the Utopian practice of constructing murals.

"A long time ago, I decided I wanted my life to be self-controlled and self-ordained," Mulder recalls. "I wanted a degree of control over my time, since it's finite. I'd always paint-

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ed, and I could see this in the form I wanted my life to take."

He credits his first commissions as products of chutzpah and persistence. His debut was an entire visual package for a dodgy bar ("logo, signage, portraits of gangsters ..."), and Mulder's next project found him badgering the titular owner of Chez Pierre until he agreed to see a mock-up.

"I knew it was a great wall," Mulder says of the two-story brick building side

on 105th Street just south of Jasper Avenue. His portrait of Pierre fills it, looking out at downtown Edmonton, jovially toasting the suits and beggars.

Several murals later (his latest awaits its official launch in Caboto Park), Mulder still understands the lure of a great public canvas.

"I don't do graffiti, but **State of the Art** is an opportunity to bring different groups of artists together—street artists and mainstream artists," he says. "All artists are welcome to participate, at any age or level."

MULDER AND FELLOW producer/artist Clay Lowe envision **State of the Art 2007** as equal parts local genre survey, conference, competition, workshop, fundraiser and party. The project begins with informal workshops inviting artists to explore and share techniques and ideas and includes a contest awarding five teams \$500 mural commissions based on planning sketches.

Edmontonians can watch the murals' completion at the new home of iHuman Youth Society, where



they'll remain until auctioned off to benefit the non-profit. Everything about **State**, including materials, is free, covered by a Culture Capital grant and sponsorship.

State is also a grassroots conversation-opener about public expression in Edmonton, as well as an argument for revisiting the status of street arts like tagging, stenciling, wheatpasting and even mural-making.

"The vast majority of this is not gang-related. People may not like graffiti, but these artists are community members too," Mulder points out. "We can't push people to the margins. We need more free walls and spaces where it's okay for people to express themselves."

Mulder adds that for Edmonton to claim any degree of cosmopolitanism, it must embrace a legitimate form cel-

ebrated by the international art scene.

"Graffiti and stencil work is pretty well established in contemporary design and art. There are images in magazines, they influence fashion—it's not new," he argues. "But **State of the Art** is the first foray into looking at what role graffiti plays in our city."

The rise of non-commercial, non-committee-approved public art may be attributable to a collective dissatisfaction with the impersonal gloss of our increasingly privatized public sphere.

"As the structures in the world become more abstracted, there's a stronger desire to see the person in the work," Mulder muses. "Ultimately, I'm interested in making the city look better. Graffiti and outdoor art, done respectfully to the city and environment, adds to this." ▽

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What can be seen by Craig Talbot & Tim Rechner's *Morning Light*?

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

It's an orgy of markmaking. Much of the minimally lit, small room is plastered with doodles and geometric compressions—paper-bound or loose, generously-scaled or miniature—and its contents threaten to breach the adjacent space. Loops and scrawls have slipped the walls to hover in midair, tile the floor, and encroach on the hallway, nearly following patrons into the washrooms.

Marks also come alive in a flickering frame projected over a grid of wee tacked-up panels that hold densely coloured blocks, circles and spikes. Diffuse stutters of light and dark roll across them the way a sky unfurls across the prairies on a windy day. Densely layered, abstracted shapes and forms dominate the room, peppered with scraps of phrases: opaque ("she's too tired to sing to me"), declarative ("people are afraid of art"), random ("because you're tired") and heartbreaking ("I feel like I should just give up"). There's a cathedral silence, save for the sound of the projector.

This is *Morning Light*, momentarily restive. The sleep before a new cycle of growth.

"I went through the entire theme of the show while we were making it," sighs Craig Talbot, half of the busy hands behind *Morning Light*. "There were challenges and drama; I was exhausted and depressed. As the show progressed, I got better through the process."

TALBOT MET FRIEND AND frequent collaborator Tim Rechner at Red Deer College over a decade ago. Both are process-heavy draw-ers, reliant on a loose spontaneity to provide emotional release and lead them to new ideas.

PREVIEW

THURSDAY SEP 6

CLOSING PARTY FRI SEP 7 (7-10PM)

MORNING LIGHT

BY CRAIG TALBOT & TIM RECHNER

CLOSING PERFORMANCE BY CHRIS ZAYTSOFF AND AARON MUNSON

LATITUDE 53 (10248 - 106 ST)

"Tim and I have gone through many things. Both of us have periods of work that are very raw, emotionally charged and darker. *Morning Light* is about the first light of recovering from those things and moving on. It's really about optimism."

The artists started with an empty room and commitment to add to it every day the gallery was open, creating on-site and bringing in elements developed outside the gallery. Over weeks, the project evolved into an installation that approaches a full sensory experience.

"We're trying to create an environment that brings together studio, daycare—I'm a single parent; sometimes Tim's my only childcare—exhibition space and a place where we come to get well. It becomes a sanctuary," Talbot explains. "As soon as we get here, no matter how we're feeling, the installation takes over and we feel better."

Still, *Morning Light* doesn't break until all its elements are in place. Film artist Aaron Munson and audio performer CHRIS Zaytsoff will debut related pieces at the closing party.

"These are final touches, things that'll make it as perfect as it'll be," explains Talbot. "We were hoping for the installation to take on life of its own, and I think it has." ▾

University's MFA students enjoy their studio space while they can get it

ART PRAIRIE ARTSTERS
AMY RYAN
prairieartsters.com

On the weekend before classes resumed across the city, I was taken on a tour of MFA studios by Gillian Willans, an MFA painter in her last year. Although internal MFA tours are scheduled a few times a year, this was a rare public foray into the graduate facili-

ties for painting, drawing and intermedia, sculpture and printmaking, which are evidently their own distinct and loosely connected worlds.

Each studio had its similarities: a well-used microwave and canisters of Coffee-Mate, a communal bulletin board, somebody's boom box; most noticeably, each space carried the heavy atmosphere of processing-in-the-waiting. Half-construed thoughts, attempts and experimentations, moments of revelation and pieces in contemplation unfolded across the various

PRAIRIE ARTSTERS

CONTINUED FROM PREVIOUS PAGE

disciplines in their respective lairs.

If viewing the campus as a city, the artist quarters are similarly scattered and hidden. The painting studios, for instance, fall away from the bustle of HUB, where noise isn't so much a factor as the occasional HUB smell (and for the record, each discipline studio had its own distinct scent from the different mixtures of chemicals respectively used). Sculpture takes up a good corner of FAB, filling an area the size of your average warehouse. A walk-in kiln the size of most industrial freezers sits in one room, while most of the heavy metal tools rest, for the time being, on the concrete floors.

The pristine lab of printmaking is behind one of the many anonymous doors along FAB's music chamber, widening into a well-lit and clean hall slightly resembling a magnificent hull of a ship. Cubicles and beautifully sterile presses sit in several rooms on two floors, and only student Andrea Pinheiro, who exhibits her thesis in two months, was found working away on photogravures. The MFA drawing studios sit in the centre of campus above the Powerplant, partially squeezed since the closure of the South lab building.

MFA student Elaine Wannechko has new digital prints on the excess, or excrements, of the body lined up in her studio, which she uses as more a contemplative space than a creation space.

"Space is the biggest issue right now," says Willans, who notes that, while there are four new buildings currently being erected for nanotechnology, the MFA painters are just finally getting a used communal computer for their studio—not words of bitterness, but a straight expression reflecting the reality of things. Studios spaces across the city as well as on campus are facing a crunch, and the value of studio spaces continues to skyrocket out of reach. In comparison, the quality of space on campus remains luxurious to the holes in the outside world, and the MFA grads are aware of it.

"We are very lucky," says Brenda Christiansen, who along with Scott Cumberland and Gillians were onsite below HUB. "I don't even want to think about what I'm going to do after I graduate," Christiansen says with the others nodding in agreement in the space they have come to call home for the past three years.

Aside from the issue of physical space, it is also the community mentality that brews in these spaces. Informal drop-bys and critiques by staff, techs and other students are a major facet of the time spent growing in university. The concentration of ideas, the constant dialogue and the network of support are what constitute as the experience of an MFA, which in itself is a terminal degree and often the end of the line as far as official education goes for most artists. This is why studio space remains so important, as basement and garage studios can be sufficient, but it is about the creation of a network of support for individuals working in a common struggle to create. To incoming students and outgoing graduates, just note that your world is about to change.

ART ON THE ROAM

The highly anticipated Kurt Schwitter exhibition opens at the AGA in conjunction with *Pop Art*, starting Sat, Sep 8. Schwitter runs in conjunction with *Collage-A-Thon*, a major mish-mash of an art party, on Fri, Sep 14 at Latitude 53

Gallery from 8 pm on.

State of the Art 2007: an Outdoor Art & Graffiti Workshop and Competition will be held outside the new iHuman building on Sep 8, 9, 15 and 16 from 11 am to 4 pm. Registration open to all artists. Call 421.8811 or visit ihuman.org for information on competition and workshops.

The Portal Gallery (9414 - 91 St) presents *All Things Beautiful*, featuring the work of Cheri Denis, mother of local artist Gisele

Denis. Opening Reception Sat, Sep 15 from 6 to 10 pm. Show runs through until Wed, Oct 31.

Searching for Balance, by international artist Leszek Wyczolkowski, runs at SNAP from Thu, Sep 6 to Sat, Oct 13. Opening Reception on Fri, Sep 14, 7 pm to 9 pm with artist and curator Jacek Malek in attendance. v

Vue's Amy Fung is also the author of prairieartsters.com.

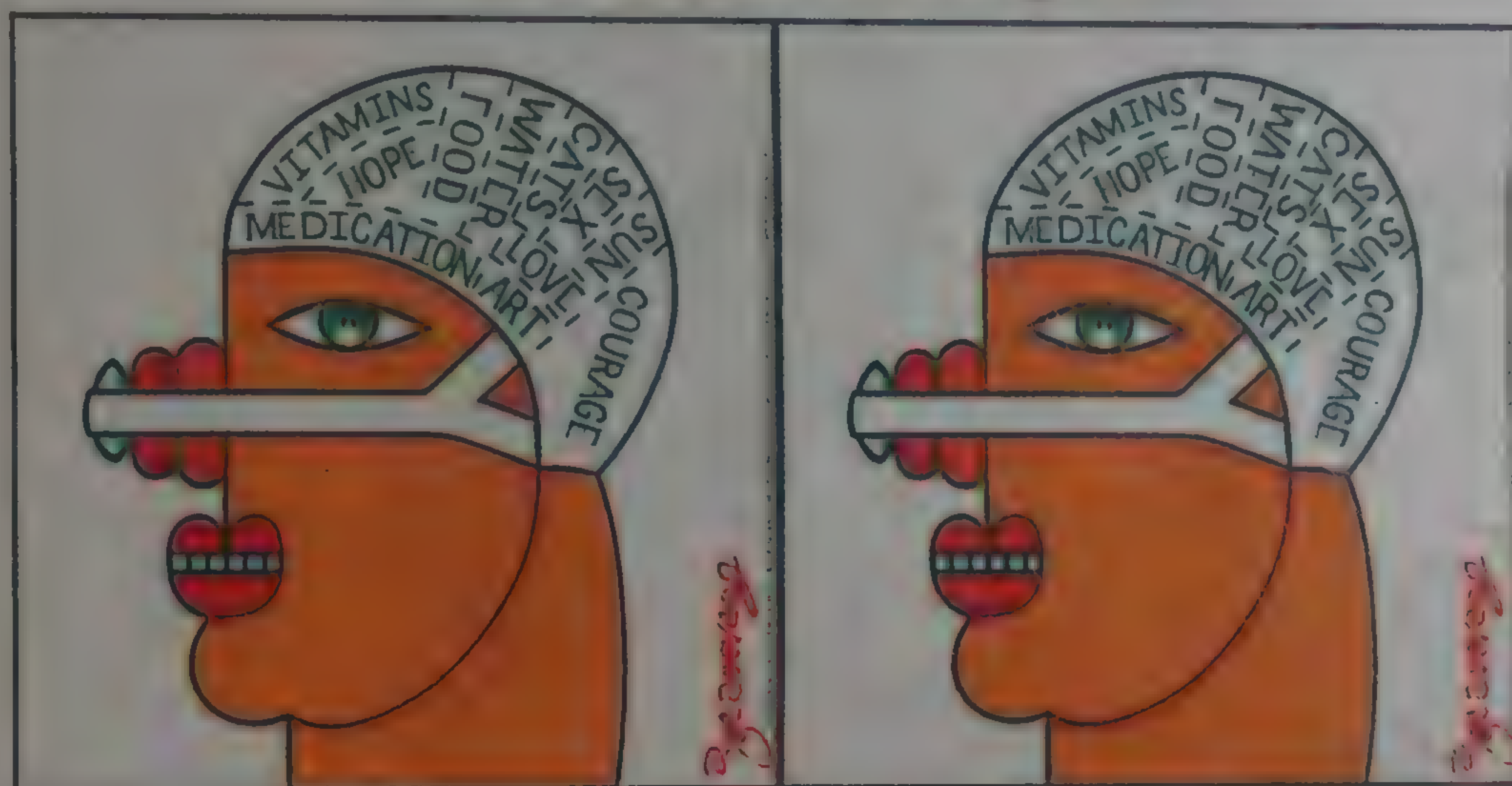
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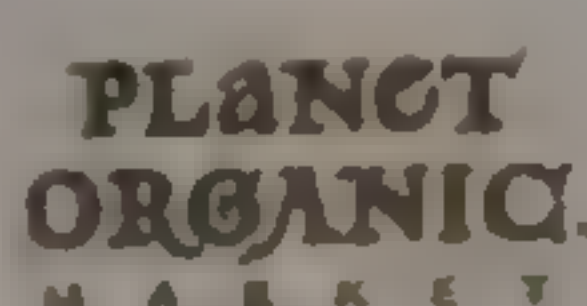
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DANCE

RAGA-MALA MUSIC SOCIETY Myer Horowitz Theatre Students' Union Building, 8900 114 St • Bharathanatyam dance by Meenakshi Srinivasan • Sun, Sept. 9 (7:30pm)

YEE TIDE PRODUCTIONS—DRUM AND DANCE JAMS Hazeldean Hall, 9630-66 Ave (433-6279) • Come and practice your hand drumming skills or learn something new in a group setting. Calling all tribal dancers for a chance to improvise and move to live music. Each jam starts and ends with guest musicians or dancers. Drums are available to borrow, no experience necessary • First and last Tue each month (6:30-8:30pm) • \$10 (door)/child under 12 free

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open Tue-Sat 10am-5pm • *SOLO SHOW* Jamie Evrad • Sept. 8-20 • Opening reception: Sept. 8 (2-4pm)

ALBERTA CRAFT COUNCIL GALLERY 1100-110 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** *MAKING ALBERTA HOME:* Home furnishings and accessories; until Oct. 6 • **Discovery Gallery:** *TO CHINA WITH LOVE:* New sculptural ceramic works by Diane Sullivan; until Sept. 8 • *TEN ITA (HEAVENLY PLANK):* Handcrafted wood furniture by George Heagle; Sept. 15-Oct. 27; opening reception: Sat, Sept. 15 (2-4pm)

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Fri 10:30am-5pm, Thu 10:30am-8pm (4-8pm free admission); Sat-Sun 11am-5pm • Drop-In Tours: Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) • The 2007 Alberta Biennial of Contemporary Art—*LIVING UTOPIA AND DISASTER:* Artworks by 22 artists; until Sept. 9 • Early Family Day at the AGA, with free admission, art activities, and educational tours: Sept. 8 • **KURT SCHWITTERS:** *COLLAGE EYE:* Works by Schwitters and his contemporaries. Organized and circulated by the National Gallery of Canada; Sept. 8-Nov. 4 • Collage-a-thon: cut and paste while listening to bands and DJs at the AGA, free; Sept. 14 (7pm-2am) • **POP: LOVE, LOSS AND THE EVERYDAY:** Pop art from Britain, USA and Canada, Sept. 8-Nov. 25 • Qualico Alberta Family Day; a day of free admission, hands-on art activities, and exhibition tours; Sept. 8 (12-4pm)

AXIS CAFÉ 10349 Jasper Ave (990-0031) • Acrylic paintings by Rodrigo Lopez • Until Sept. 31

BURNSIDE LUNA KENNEDY ARCHITECTURE 10434-122 St (488-9700) • Open Mon-Fri 8am-5pm • Photographs by Mark Morns • Until Sept. 7

CENTRE D'ARTS VISUELS DE L'ALBERTA 1100-110 Ave • Mon-Fri 10am-6pm; Sat: 10am-5pm • **TANGENT:** Artworks by Stephan Fouquet, Louise Rae, Annette Ayre, Efim Kononov, and Louise Madeleine Cormier • Sept. 7-19 • Opening reception: Sept. 7 (7-8:30pm)

EDMONTON LIBRARY GALLERY 1100-110 Ave (479-9338) • Open Mon-Fri 8am-5pm • Black-and-white photos of Alberta by Leon Strembitsky • Until Sept. 7

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **CHASING FORM:** Cesar Alvarez's final visual presentation for the degree of Master of Fine Arts in Sculpture. Outdoors exhibition, U of A Campus, South of Rutherford Library, 89 Ave, 112 St; extended to Sept 15 • **OSAMU MATSUDA: NEW WORK:** prints from international guest-artist in residence in printmaking, Monika Niewelinska's final visual presentation for her Master of Fine Arts in Printmaking degree; until Sept 22

FRINGE GALLERY 10516 Whyte Ave (432-0240) • **DRAWING IS CONNECTING:** Artworks by Amy Loewan • Sept. 8-29

GALLERY AT MILLER-STANLEY & MILLER LIBRARY Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **LONG OVERDUE: BOOK RENEWAL:** Maine College of Art and the Portland public library exploration of society's relationship to books and art. Sponsored by The Edmonton Small Press Association in conjunction with North of Nowhere Expo; until Sept. 30 • **FUN WITH LENS:** Photographs by KanKi Chin; until Sept. 30

GALLERY ON HIGH—LAWRENCE & 101ST ST • ALBERTA HIGHWAY 53—THE ARTIST'S JOURNEY

Paintings by six Alberta artists of each artist's perspective of Highway 53 • Sept. 14-30 • Opening reception: Thu, Sept. 14 (7-10pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Gallery:** *THE OFFERING:* A series of sculptures by Lethbridge artist Adrian Cooke; until Sept. 29 • **Front Room:** *TEMPORARY GEOGRAPHY:* Shannon Collis explores the theme of memory, and focuses combining digital technology, traditional printmaking and photographic techniques; until Sept. 29

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **INSTRUCTOR'S SHOWTIME:** Paintings (in watercolour, acrylic, oils, and collage) fabric art, pottery and woodwork, both practical and decorative, by the centre's fall/winter instructors • Until Sept. 21

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Sengraphs by George Weber; artworks by Con Boland, Wendy Risdale, and Noboru Kubo; through Sept. • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Marion Barker, Wendy Risdale, Jim Brager, Dave Ripley, Ada Wong, and Kay Wilson; through Sept.

LATITUDE 53 GALLERY 10248-106 St (423-5353) • **EDMONTON CRASH PAD:** Various artists in multimedia show • Until Sept. 8 • Closing reception: Sept. 7 (8pm)

LITTLE CHURCH GALLERY 455 King St, Spruce Grove (962-9664) • **ALBERTA HIGHWAY 53—THE ARTIST'S JOURNEY:** Six artists display their works inspired by this route • Until Sept. 8

THE LOFT GALLERY A.J. Ottewill Arts Centre, 590 Broadmoor Blvd. Sherwood Park • Artworks by the late Edith Sawchuck, with a juried show including works by Willie Wong, Erin Webb, Sonja Marinowski, Margaret Klappstein, and Robert Howard • Opening reception: Sat, Sept. 15 (4-8pm) • Sept. 8-Nov. 1

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **FOUR OUTSIDE VIEWS:** Landscape paintings by Pam Wilman, Adeline Rockett, Sophia Podryhla-Shaw, Donna Mille; until Sept. 30 • **ALL DAY/EVERYDAY:** Displaying the everyday gestures of the human experience; until Oct. 14

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • Paintings by Linda Fisher and ceramics by Lee Kohler; until Sept. 27; opening reception: Sept. 9 • **The Dining Room Gallery:** Elfie Holt paintings; until Sept. 20

MUSÉE HÉRITAGE MUSEUM 5 St. Anne St., St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SISTER EXHIBITS:** Two stories of the women's religious orders that helped shape Western Canada • Until Sept. 9

MUTANT CONSERVATORY GALLERY 1100-110 St • **ELEMENTAL: WATER EARTH FIRE AIR:** Art by members of the Sculptors' Association of Alberta; until Sept. 30 • Artwork collection from students (ages 4 to senior) of Alanna Marie; until Oct. 4

PETER ROBERTSON GALLERY 10183-112 St (465-2162) • Open Tue-Sat 10am-5:30pm or by appointment Sun-Mon 11am-5pm • **ECAS:** featuring painting, sculpture and photography by the Edmonton Contemporary Artist Society • Until Sept. 20 • Opening reception: Fri, Sept. 7 (7-11pm) featuring the Jerrold Dubyk Quartet

PORTAL GALLERY 9414-91 St (702-7522) • Open Tue-Fri 12-8pm; Sat 12-7pm • **ALL THINGS BEAUTIFUL:** Artworks by Cheri Denis • Sept. 13-Oct. 31 • Opening reception: Sept. 15 (6-10pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **PRAIRIE SPIRIT:** Artworks by Ken Delgarno, Jarom Scott, and George Toscak • Sept. 6-29 • Opening reception: Sept. 6 (6-9 pm) in conjunction with St. Albert's Downtown Art Walk

ST. ALBERT ARTWALK • Various venues: Wares, Modern Eyes Gallery, Profiles Gallery, Art Beat Gallery, Gempport, Studio Gallery, The Bookstore on Perron, Cargo and James, St. Thomas Coffee House, Concept Jewelry in St. Albert • Thu, Sept. 6

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **SEARCHING THE SPACES:** Landscape paintings by Jim Visser • Sept. 8-25 • Opening reception: Sat, Sept. 8 (1-3pm) artist in attendance

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery:** 25th Anniversary Biennial Print Competition; until Oct. 13 • **SEARCHING FOR BALANCE:** Leszek Wyczolkowski's printworks reflect the artists search for a balance between intellect/geometry, and organic/instinctive; until Oct. 13; opening reception: Fri, Sept. 14 (7-9pm) • **Studio Gallery:** SNAP students' exhibition; until Oct. 13

SPRUCE GROVE GALLERY 35-5 Ave, Spruce Grove • Annual open art competition • Sept. 10-22 • Opening reception: Fri, Sept. 14 (7-10pm)

THE STRATHCONA COUNTY MUSEUM AND ARCHIVES 913 Ash St, Sherwood Park (467-8189) • Open Mon-Fri 10am-4pm; weekends by appointment/pre-booked tour • **SPORTS FROM THE PAST:** Featuring sports equipment, photographs and collectibles from the early 1900s to the late 1980s • Through Sept.; \$3

TU GALLERY 10718-124 St (452-9664) • **PHOTOGRAPH-**

IC STORY TELLER: Photographs by Zbigniew Gortel • Sept. 15-Oct. 6 • Opening reception: Sept. 15 (12-4pm)

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **WEAVING AND FIBRE EXHIBITION:** until Sept. 29

WEST END GALLERY 12308 Jasper Ave (488-4892) • Open: Tue-Sat 10am-5pm • **CANADIAN LANDSCAPES** Scott Macleod, Guy Roy, Bev Rodin, Bill Webb, Robert Gann • Until Sept. 20

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • third Wed each month • \$5 (donation)

INTERNATIONAL LITERACY DAY Edmonton City Hall (428-7590) • Listen to stories and pick up a free book • Sept. 7 (11:30am-1pm)

3 BANANAS CAFÉ Sir Winston Churchill Square • WOW—Wired on Words: We all have something to say, amateurs and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) for info e-mail feelgoodbe-wellin2007@gmail.com

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11; Fri (8:30pm), \$20; Sat (8pm), \$20; Sat (10:30pm), \$20 • Every Wed (8:30pm) Wacky Wednesday; \$5 • Jody Peters; Sept. 6-8 • Bob Beddow; Sept. 13-15; • Gabriel Rutledge; Sept. 20-22 • Dennis Ross; Sept. 27-29

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Hit or Miss Mondays; Tue alternative comedy night; Wed local talent • Gary Valentine, Rick Bronson, and Keith Saranoski; Sept. 6-9 • Hit or Miss Mondays: Mon, Sept. 10 • Alternative Comedy Night: Tue, Sept. 11 • Gavin Stevens, Marty Mclean, and Shawn Gramaik; Sept. 12-16

CROWN AND ANCHOR PUB 15277 Castledowns Rd (472-7696) • Ha-Ha-Off comedy with host Kathleen McGee featuring Andrew Iwanyk • Every Thu (9pm) • No cover

NEW CITY LIKWID LOUNGE • Comedy Extravaganza hosted by Kathleen MacGee; first Tue each month; no minors; 8:30pm (door), 9pm (show) • \$5

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

WINSPEAR CENTRE 9720-102 Avenue, 429-1992 • **ADVENTURES IN CANADIAN TELEVISION:** an evening with Rick Mercer with a performance by the Wajio Drummers • Sept. 9 (7 pm) • Tickets: \$55, \$65 in sup port of the Northern Alberta Amputee Program

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night; \$10 • Wed Crash and Burn featuring Andrew Grose • Lori Ferguson-Ford, Marcus Beaubier, and Howie Miller; until Sept. 8 • Mike Wilmot; Sept. 12-15

THEATRE

THE BUSY WORLD IS HUSHED The Third Space 11516-103 St (471-1586/420-1757) • Presented by Northern Light Theatre, by Keith Bunin • Hannah, a minister and Bible scholar, hires ghostwriter Brandt to help translate and interpret a newly discovered early gospel. She also tries to navigate an on-again, off-again relationship with her son, who tends to disappear for days, weeks or years at a time • Sept. 14-30 (8pm); preview night: Sept. 13 is free for students • Preview: \$10; opening night: \$25; \$20 (adult)/\$18 (student/senior)

NASHVILLE OUTLAWS Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Go for a ride with the bad boys of country, featuring the great music and offbeat lives of Willie Nelson, Waylon Jennings and Johnny Cash • Until Nov. 4 • Tickets \$49-\$79

29 Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424) • Special Agent Jack Bauer always gets his man, or in this case, woman in this comedy. Set on the new "Skytanic Luxury Air Cruiser" Jack must deliver his beautiful, dangerous prisoner, but first he must survive each 29-minute flight with a few surprise passengers • Until Oct. 28

PLAY IN A DAY • Shadow Theatre's program for elementary schools with half- or full-day theatre workshops for elementary school students aged 7-11 (434-5564) • September 2007-June 2008

ROMEO AND JULIET University of Alberta's Second Playing Space in the Timms Centre for the Arts, 87 Ave, 112 St (420-1757) • A bilingual adaptation of Shakespeare's classic tragedy. A heart-wrenching tale of love and loss in German and Ukrainian • Sept. 14-16; Fri-Sat 7:30pm Sun 2pm • \$10-\$15 available at TIX on the Square, and one hour before each performance at the Timms Centre box office

Megatunes

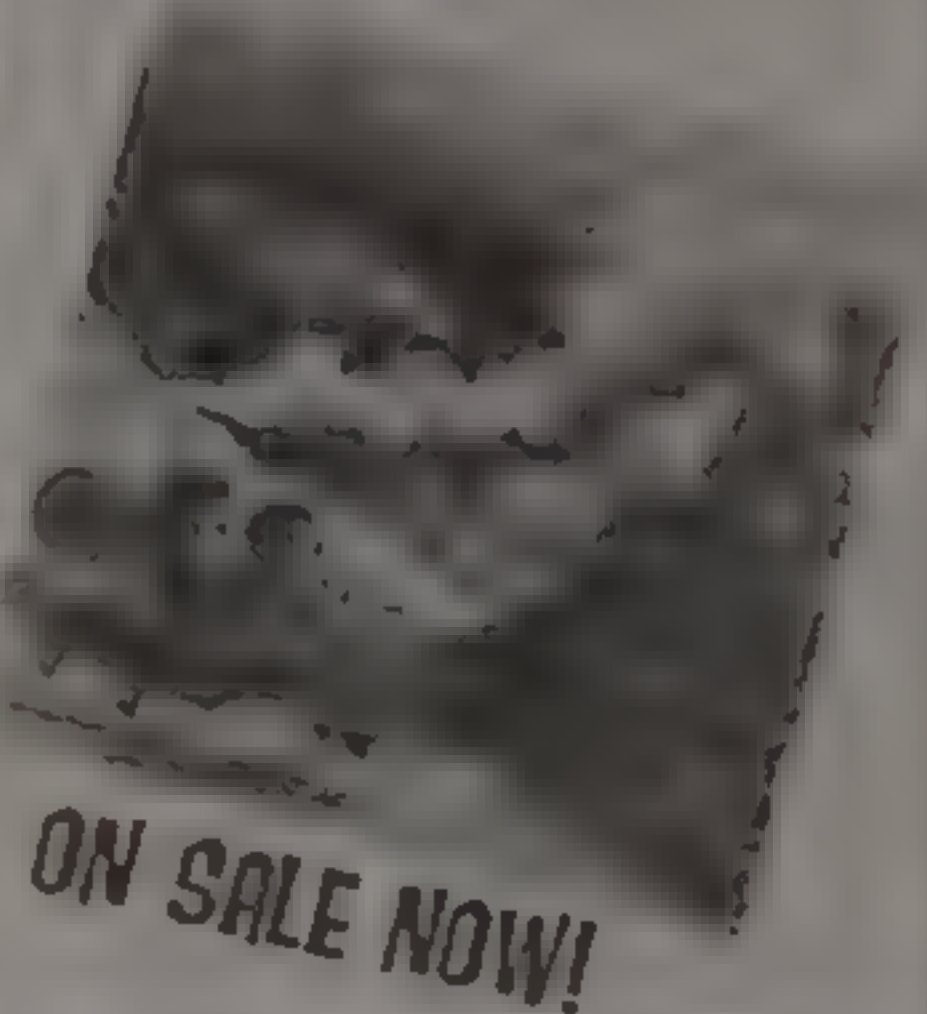
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1. Sam Baker – Pretty World (sam baker)
2. M.I.A – Kala (x)
3. The Traveling Wilburys – Collection (rhino)
4. Various – The Gift: A Tribute To Ian Tyson (stony plain)
5. New Pornographers – Challengers (last gang)
6. St. Vincent – Marry Me (beggars)
7. Shuyler Jansen – Today's Remains (black hen)
8. Brett Dennen – So Much More (dualtone)
9. Tegan & Sara – The Con (maple)
10. Spoon – GaGaGaGaGa (merge)
11. Wilco – Sky Blue Sky (nonesuch)
12. Interpol – Our Love To Admire (capitol)
13. Yeah Yeah Yeahs – Is Is (dress up)
14. Feist – The Reminder (arts & crafts)
15. Caribou – Andorra (merge)
16. Joan Armatrading – Into The Blues (429)
17. As I Lay Dying – An Ocean Between Us (metal blade)
18. Municipal Waste – The Art Of Parting (earache)
19. Josh Ritter – The Historical Conquests Of (sony/bmg)
20. Rocky Votolato – The Brag And Cuss (barsuk)
21. The National – Boxer (4ad)
22. Emily Haines & The Soft Skeletons – What Is Free To A Good Home (last gang)
23. Peter Case – Let Us Now Praise Sleepy John (yep roc)
24. Pride Tiger – The Lucky Ones (emi)
25. Nile – Ithyphallic (nuclear blast)
26. Blitz Trapper – Wild Mountain Nation (idkercow)
27. Common – Finding Forever (Geffen)
28. Mark Olson – The Salvation Blues (universal)
29. Mavis Staples – We'll Never Turn Back (anti)
30. Short Sharp Shock – S/T (earache)

HEAVY TRASH
GOING WAY OUT WITH
HEAVY TRASH

The bastard cousin to Spencer's genre-demolishing Blues Explosion, **Heavy Trash** features Speedball Baby's guitar brawler and producer extraordinaire **Matt Verta-Ray** in a project that drinks down the best of roots, R&B and rock-a-billy.

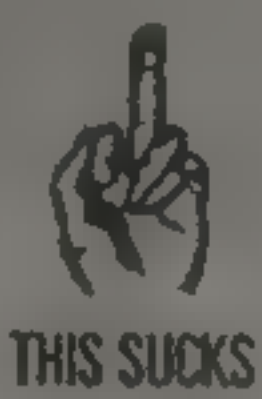


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A double bill of sexy killers makes for stupid entertainment

BRIAN GIBSON / brian@vueweekly.com

André Moussah is a hustler, lying and fast-talking his way through shady loans that have ballooned into one huge dark cloud of debt hovering over his head. Now the goons have dropped by to tell him he has one day to pay up or else a hailstorm of bullets is in the forecast.



THIS SUCKS

André (Jamel Debbouze) needs a miracle, and he's given one. Director Luc Besson made his name with *La Femme Nikita*, about a female junkie turned by the government into a killing machine, so it's not much surprise that André's saviour drops out of the sky in the form of a leggy blonde in a skin-tight one-piece. Not much surprise, either, that the secret celestial agent kicks ass. This is what's known in the Tarantino era of movies as "feminism"—funny how it looks like macho action in drag. Funny, too, how *Angel-A* looks. Paris is drab, the black-and-white look dousing the City of Lights.

André's loser-ness is comic for a while. But his guardian Angela (Rie Rasmussen) has dressed up as a "slut" for her time on earth, actually degrading the Madonna/whore stereotype further. And the "feminism" gets worse—Angela's Oprah-ish effort to change André's lying ways becomes a tedious mix of self-help and pop-philosophizing, leavened only by lines like "I'm such a bozo heaven sent a slut to help me?" During one not-so-romantic conversation over dinner between Bozo and the Tramp, Angela tells him he's a reflection of her and not a typical "hunter" man but basically a "six-foot slut inside." So when André falls

in love/lust with her, does that mean he just needs to fuck himself?

It's the viewer who gets screwed by this chirpy, noirish Pinocchio tale, where Jiminy Cricket meets *Pretty Woman* and men are from Mars but women are from Heaven after a makeover in the red-light

ACTION

FRI, SEP 7, SUN, SEP 9 (9:30 PM)

SAT, SEP 8, MON, SEP 10 (7 PM)

ANGEL-A

WRITTEN & DIRECTED BY LUC BESSON

STARRING JAMEL DEBBOUZE, RIE RASMUSSEN

METRO CINEMA

FRI, SEP 7, SUN, SEP 9 (7 PM)

SAT, SEP 8, MON, SEP 10 (9 PM)

ASUMI

DIRECTED BY RYUHEI KITAMURA

WRITTEN BY YU KOYAMA, MATAICHIRO YAMAMOTO, ISAO KIRIYAMA

STARRING AYA UETO, KENJI KOHASHI

METRO CINEMA

district. The movie sexes Angela up for the male viewer but can't have her sleeping around—beating the crap out of men is more empowering, apparently. The final cop-out comes when the fallen Angela becomes a sad, fragile figure whom André gets to rescue. This flat fairy tale's black-and-white look is two shades more complex than its gender politics.

THE AVENGING ANGEL in the Japanese manga-based *Azumi* is the title character, another mini-skirted ass-kicker—only this time she also wears long bobby socks, apparently a crucial part of any assassin private school uniform. School was a 15-year, intensive mountain retreat for her and nine other



orphans, led by a Master who planned, with another man even more stonedumb to irony, to "build a peaceful nation" by training a secret cadre of killers to skewer warlords and their bodyguards. Before they can go off on their genocidal peacekeeping mission, though, Master orders them to form

pairs—whoever kills the other can graduate. (And you thought getting picked last for the team in gym class was bad.)

So, five samurai (not to be confused with *Seven Samurai*—that was a good movie, where the samurai didn't tickle each other and giggle in between fights) head off, ignoring

some innocent villagers being massacred because Master tells them to think about the bigger picture. For the audience, that may be what will slay them first—the often histrionic acting or the drag-out boredom of that hulking, two-hour-plus thing in the distance that faintly resembles a plot.

Azumi does manage, amazingly, to make Angel-A look socially progressive. The most vile of enemies is a rose-sniffing, fey fellow who's wounded by the movie's homophobia before he even fights Azumi (Aya Ueto). Another girl tries to get Azumi to quit and become a proper girl, only for them to be nearly raped. See, girls? Being your peaceable selves just plays into men's groping hands, so man-slaughtering in a man-beat-man world is the only way. Azumi almost realizes what an absolute dick Master is, but then she has to save him, because he took her in as an orphan—to mould her into a killing machine with no real willpower of her own, mind you, but hey, whaddaya gonna do? Slaughter for the Man.

This is a mass hemophilia convention: the sliced still talk and the crowded fights are speedily shot so the camera can get to the blood-spurting corpses. *Azumi* goes beyond vomited gore, hacked-off limbs and jetting founts of crimson to a kind of death-cult fascination. The soft, sweet lingering on the brutal and bloody is a pornographic gloss of endlessly violent deaths as pretty and grand. To each their own kinks, I suppose, but can't people jerk off to blood in private instead of trying to sell their fetish as entertainment? ▼

Two-disc set lets Scorsese's Taxi Driver take you for another ride

FLICKS

DVDETECTIVE

JOSEF BRAUN & BRIAN GIBSON
dvdetective@vueweekly.com

JOSEF BRAUN / josef@vueweekly.com

The yellow cab emerges silent, hulking, opaque and phantom-like out of the plumes of steam wafting up from the gutters, the gauzy, rain-slick streets bleeding super-saturated reds and blues, the brass and snare drum conjuring up oppressive waves of portent as the darkness parts its curtain for God's lonely man to make his entrance. He comes from nowhere and can't make convincing small talk to save his life. He's a Vietnam vet, an ex-marine, with no friends or family with whom he can connect or accept consolation from. A genuine outsider with only the most marginal sort of charisma imaginable, he seems somehow the unlikeliest of characters to mount the stage of movie history, but 30 years after making his first

appearance there's no denying that he's earned his place there.

I think I've probably seen Martin Scorsese's *Taxi Driver* (1976) as many times as I've seen any movie, yet every time I revisit it I'm always caught off guard at just how abstract, even hallucinatory, those opening moments are. I'm equally caught off guard by how goddamned young Jodie Foster is as the child hooker Iris, or just how deeply immersed Robert De Niro seems in the role of the titular cabbie Travis Bickle, how convincingly he nurtures Travis's loneliness, alienated logic and the notion that his movement toward vigilantism is inevitable and somehow even heroic, this 20th century underground man determined to wash the scum off the streets.

"I don't believe that one should devote his life to morbid self-attention," Travis writes in his diary. "I believe that someone should become a person like other people." As delivered by De Niro, the comical, crude poetry with which he expresses his

delusions of conformity is marvelous, and just one of several elements that make Paul Schrader's screenplay one of the most perfectly realized of the New Hollywood era. And you can actually access the script as you make your way through the movie on Sony's new *Taxi Driver* two-disc set, stopping at any point to see how it matches with the final result. It's just one of a plethora of special features designed to entice fans who obsess over the film to a level that competes with Travis's obsessing over his misguided vocation.

THERE HAVE BEEN a number of excellent multi-disc packages of Scorsese films in recent years, with the two-disc release of *Raging Bull* being a major standout. I'm not sure why it took so long to finally get *Taxi Driver* the same deluxe treatment, but it's proven to be worth the wait. There's good making-of type stuff and testimonies from everybody from Scorsese himself to his one-time student Oliver Stone to

numerous New York City cabbies who remember just how mean the city streets were back when the film first came out.

There's also a pretty smart little featurette that's got plenty of interesting quotes from the always articulate Schrader, though the highlight of the whole package for me is Schrader's full-length audio commentary, where he discusses where he was at in his life while writing the film (ie: in miserable shape), how he'd connected with Scorsese, how they adjusted the project to best accommodate the cast and shooting conditions, how much of the film was scripted and how much improvised, and how little anyone expected the film to become the enormous success it did. Schrader talks matter-of-factly about the underlying themes of racism in the film, explaining why he thought it essential that Travis attack blacks in particular, and why the racism in the film eventually became one of the factors that led to Harvey Keitel

being cast as the jive-talking pimp Sport, a role originally meant for a black actor.

Taxi Driver is a film that speaks to the ages yet could probably only have come out of the particular conditions of its time. Its fixations are those of young, angry men, and Scorsese, Schrader and De Niro were just young enough to still really feel it. Its position in the history of film is on exhibit all over the place, with Scorsese's wildly adventurous playing with form indebted to his voracious consuming of the work of Jean-Luc Godard and Rainer Werner Fassbinder, among many others. And it's a film that's finally a product of the heady '70s, that time when young directors could control their work, mainstream audiences flocked to see films for reasons other than fleeting thrills and the battle between art and commerce in movies found some near-perfect harmony for a few golden years. *Taxi Driver* is the grotesque child of that era, and one that deserves to be visited again and again. ▼

This town ain't big enough for a remake

JOSEF BRAUN / josef@vancouverweekly.com

For all the big names attached to it, James Mangold's new remake of *3:10 to Yuma* is going to revive the western genre. The original 1957 version—a sharply detailed, much-beloved bastardization of Elmore Leonard's sublimely stark short story directed by Delmer Daves—is enormously entertaining, not the least for its rich, appealing central performance from Glenn Ford as the utterly vicious yet seductive outlaw Ben Wade. Though its moral dilemmas may be fussed over more than in Leonard's prose, it's still a lean, implicitly subversive, unimposing picture that rewards repeat viewing, *deus ex machina* finale and all.

(There's also another adaptation of Leonard's story from that same year called *The Tall T*, directed by Budd Boetticher and starring Randolph Scott, which I have yet to see, but which sounds kind of great.)

Mangold's dusting off and beefing up of the material, however, takes extrapolation several steps further, with characters returning again and again to the deterministic and philosophical rationale behind their moral choices, as though undergoing a crude series of therapy sessions. It's a western that desperately wants to impart its seriousness. While Mangold (who's

WESTERN

OPENS FRIDAY
3:10 TO YUMA
DIRECTED BY JAMES MANGOLD
WRITTEN BY MICHAEL BRANDT, DEREK HAAS
STARRING CHRISTIAN BALE, RUSSELL CROWE, SHUTTECHER, JIM, PETER FONDA

helped such diverse films as *Heavy*, *Copland*, *Girl*, *Interrupted* and *Walk the Line*) and screenwriters Michael Brandt and Derek Haas (the scripting team behind *2 Fast 2 Furious*) have injected their new vision with bracing, more overtly soul-blackening violence, they've put equal effort into creating new scenarios and slabs of dialogue that ram home both the twisted moral order that the outlaw Wade maintains as a leader of a crew of bandits and the urgent moral challenges faced by Dan Evans, the poor rancher who escorts Wade to his meeting with the 3:10 train that will take him to the Yuma correctional facility.

WADE'S PLAYED BY Russell Crowe, who, perhaps through overdoing the character's cool confidence, is actually surprisingly vacant for several early scenes, only gradually imbuing the character with any significant shading as things move along and he's given more to do. Wade draws pictures and quotes the Bible, which I guess makes him real sensitive-like, but it's in his Satanic tempting of Evans through offerings of money

as a way to restore his pride that we actually get to see Wade's character develop through action rather than contrived indicators.

Evans is played by Christian Bale, who's a mite younger than the endearingly pathetic Van Heflin of the '57 version, but still believably destitute, struggling to recoup his losses and keep his wife and kids from the poorhouse. Evans, like Wade, is provided by Mangold, Brandt and Haas with a lot more stuff to help explain his place in life—an amputated leg care of the Civil War, an insolent teenage son who believes his father to be a total coward, an opening act of arson to ensure we know he's a victim—but again, the character is far more interesting when he's doing things rather than talking about them.

The new *3:10 to Yuma*, especially when compared to the old one, feels too long and too schematic, but it does contain several enjoyable supporting performances and, crucially, offers up a wildly revised and admittedly much tougher, bloodier ending, one that reveals Mangold's flair for dramatic build (especially through the arresting use of sound), and takes Wade's ethical logic to its intriguing if unlikely extreme. I'm not sure that this ending gives this new *3:10 to Yuma* its reason for being, but it certainly makes it more impacting than it would have been otherwise. ▽

Retrospective reveals film's biggest fanboy

JOSEF BRAUN / josef@vancouverweekly.com

It was the French New Wave that opened the floodgates for post-modernism in movies in the late '50s and early '60s. They were nearly all of them film critics, and collectively among the earliest to look back and see in the preceding six decades of movies a linear history of cinema to draw upon analytically and creatively. They made movies that were—to a radical and often politically rich degree—about movies, about how the medium itself interacts with the world, and about the new forms of love, fun, violence, sex and intellectual discourse that exist only in a post-movie world.

Cut to the '90s. **Quentin Tarantino**—whose films will be hitting the Metro screen every Sunday this month—was a video store clerk, not a film critic, though one could argue that home video, with its unprecedented access to film history, provided a new generation with its own shaggy suburban cinemathèque, one where, for better or for worse, any number of films could become deliberately fragmented at the push of a button, certain moments could be isolated from their larger frameworks, replayed and drooled upon over and over.

The home video era marked the dawn of the true film nerd fetishist,

RETROSPECTIVE

SUN, SEP 9, 16, 23 (2 PM)
THE FILMS OF QUENTIN TARANTINO
FEATURING RESERVOIR DOGS, PULP FICTION, KILL BILL, GRINDHOUSE
METRO CINEMA, \$10

for whom Tarantino is the patron saint, allowing viewers to obsess endlessly over minutiae, to study through repetition how movies work—and, most importantly, to formulate how to best rip stuff off, all in the comfort of their own living rooms.

Two terms should be highlighted in the tail end of that last sentence: there is, without a doubt, an art to ripping stuff off, but it's the comfort part that may get the best of Tarantino. You get the impression the guy rarely digs very deep (ie: leaves the sofa) to make contact with his muse.

It's his astonishing talent with form that makes the most obvious impact: the central crime that's never actually dramatized in *Reservoir Dogs* or the folding-in-on-itself narrative structure of *Pulp Fiction*. And it says something about his understanding of filmic pleasures on all levels that while memorable moments in these movies are nurtured so as to be palpably vis-

CONTINUED ON PAGE 28

WIN
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MR. WOODCOCK



IN THEATRES FRIDAY SEPTEMBER 14

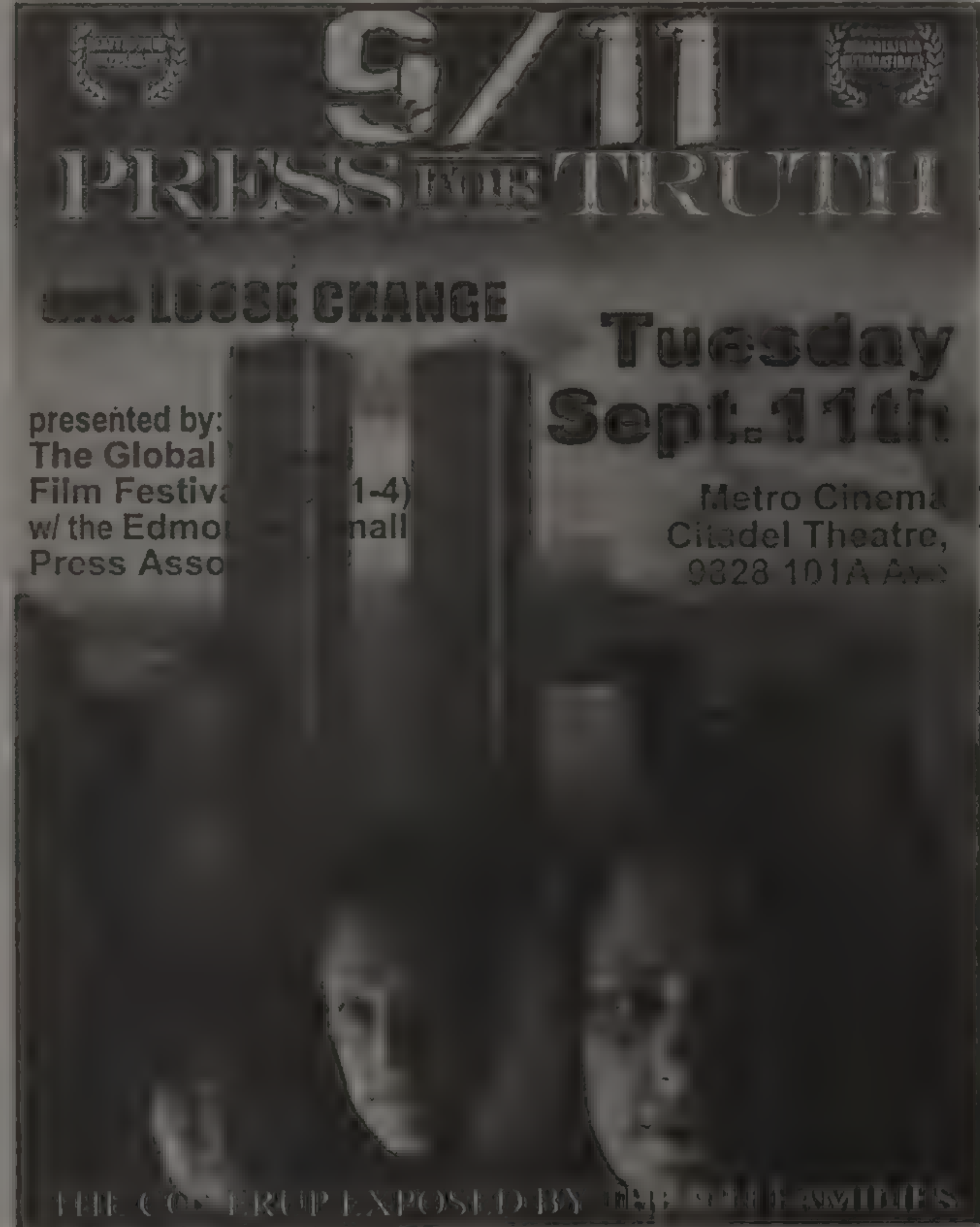
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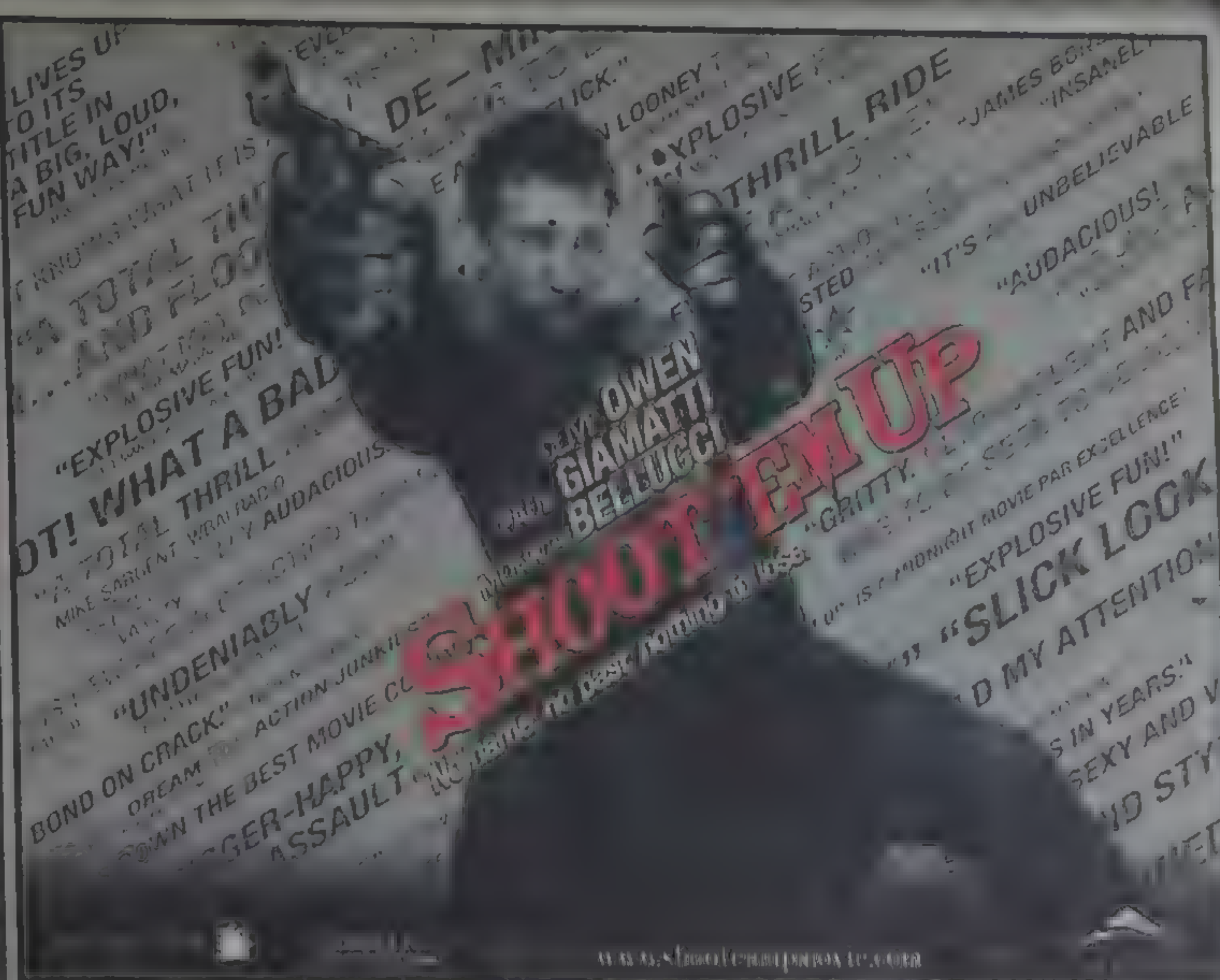


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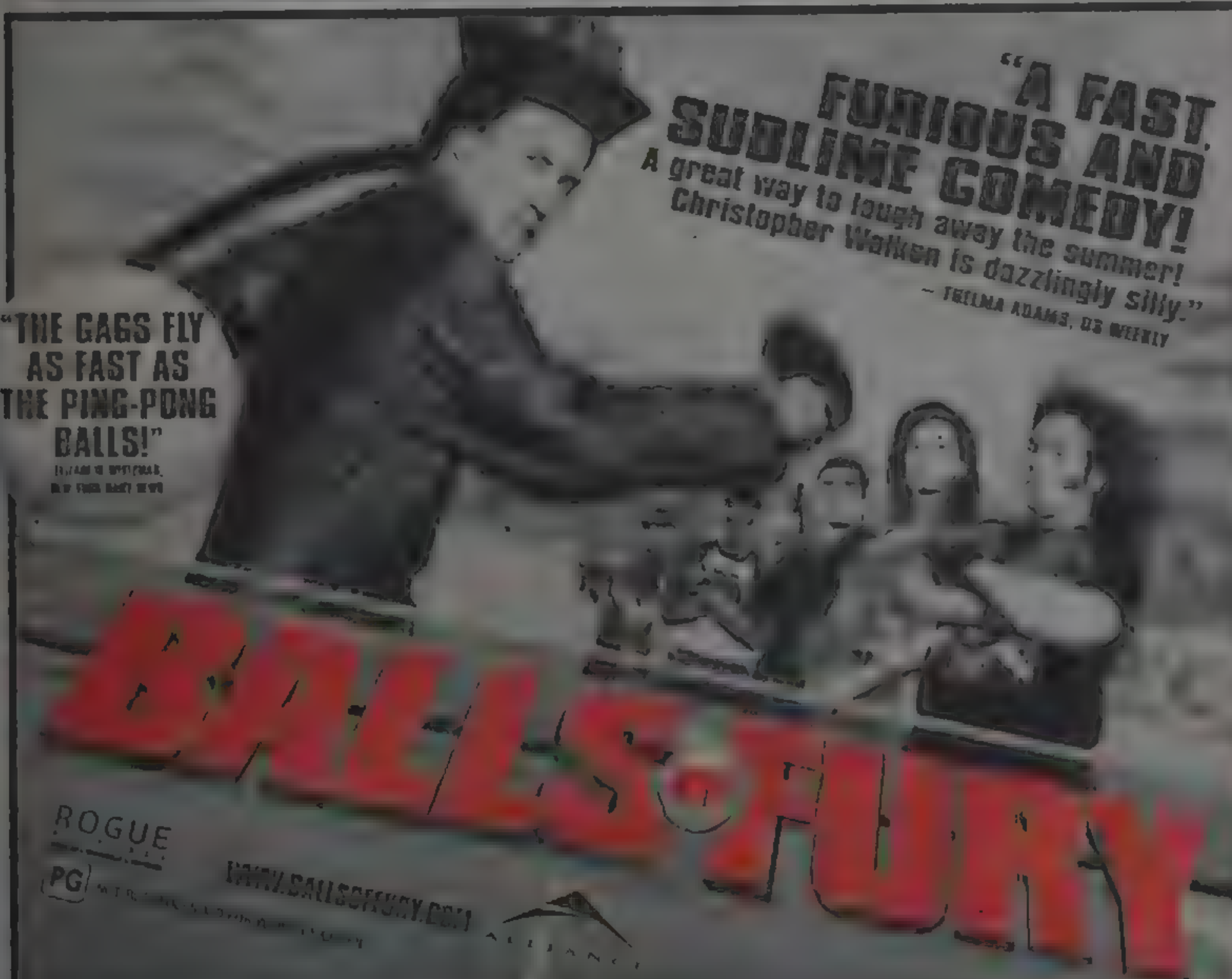
REGULAR ENGAGEMENT STARTS FRIDAY, SEPTEMBER 14TH!



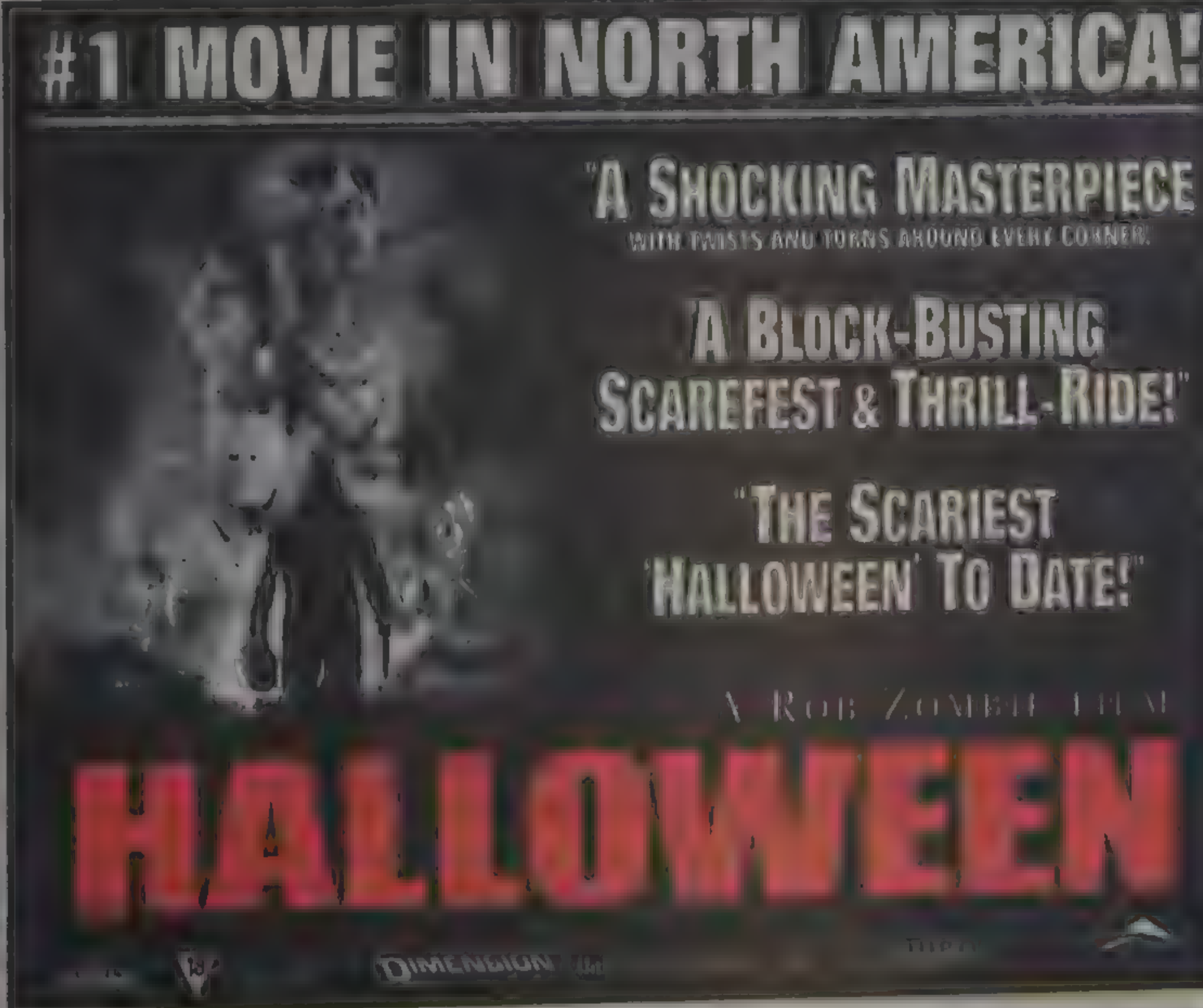
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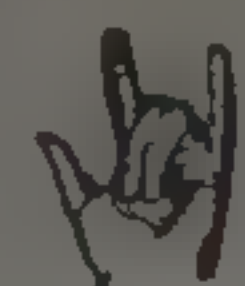
All Metro screenings are held at Zedler Hall in the Citadel Theatre, 9026-101A Ave.
For more information, call 425-9212, or log on to www.metrocinema.org

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Mankiewicz's film is *All About* Hollywood

DAVID BERRY / david@vuwweekly.com

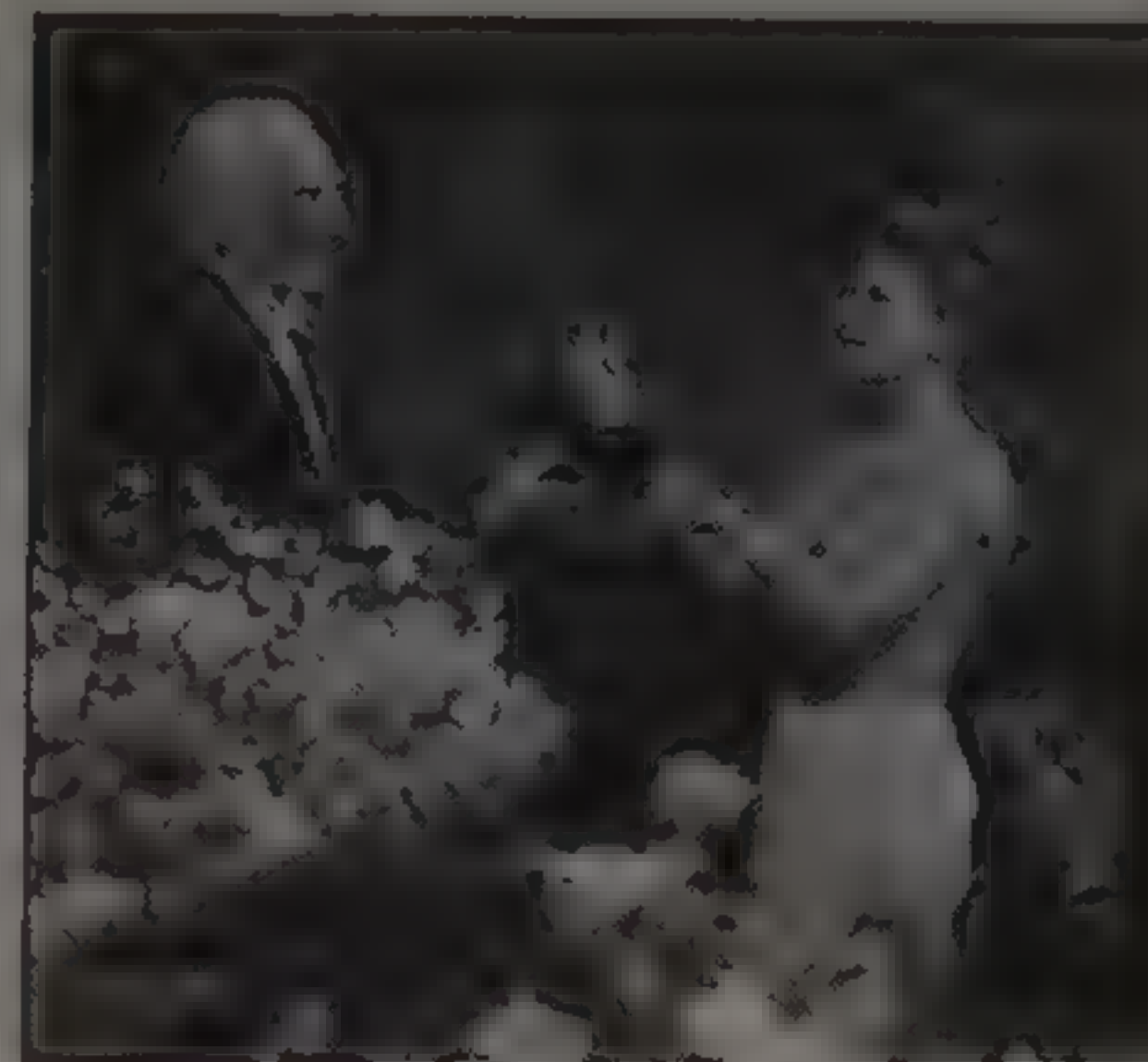
Hollywood films, though superficially quite diverse, are ultimately fairly easy to group together into a genre. There are the more obvious genre trappings that can be (and frequently are) tweaked—a direct and usually optimistic resolution, characters with clear motivations and morals and etcetera—but the ultimate thing Hollywood films have in common is their inherent escapism: even when they purport to take a look at the darker side of the human condition, they coat it with a fine, glossy veneer, imbue it with an inherent glamour.



THIS ROCKS

In that respect, Joseph Mankiewicz's 1960 film *All About Eve*—screening as the first film in Edmonton Film Society's Hollywood Classics Fall program—is essentially a perfect Hollywood movie. Though its characters, from the titular conniving will-be star (Anne Baxter) to her proto-Barton Fink playwright Lloyd Richards (Hugh Marlowe), are certainly conflicted and questionable people one and all, they're also undeniably articulate, masterfully realized tropes, eternally armed with at least the perfect reaction, if not a character-defining monologue, to almost any situation.

(For an interesting comparison, head down to the library and pick up the film that won the BAFTA Award for Best Film from any Source the year before *Eve*, Vittorio De Sica's Italian



CLASSIC

MON, SEP 10 (8 PM)
ALL ABOUT EVE
WRITTEN & DIRECTED BY JOSEPH MANKIEWICZ
STARRING BETTE DAVIS, ANNE BAXTER, GEORGE SANDERS, CELESTE HOLM

neorealist classic *Ladri di biciclette* [*The Bicycle Thief/Bicycle Thieves*]: it's almost impossible to believe these two films came from the same planet, let alone almost simultaneously.)

WHEN YOU'RE BEING as direct as Mankiewicz, you have to show off some fairly impressive psychological acuity, and you'd be hard-pressed to find a more acute and articulate script than the one he wrote and directs. It's popular to call this kind of stuff "quotable," but that reduces its complexity and impressiveness far too much: for most of the film Mankiewicz is doing nothing short of boiling down his characters (and any number of other

concepts) into a pure, crystalline form, sharply defined and perfectly shaped.

Told by the effortlessly erudite voice of Evelyn Waugh-ish theatre critic Addison DeWitt (George Sanders), *All About Eve* tells the story of Eve Harrington as she attempts to make a career for herself as a stage actress, chiefly through sweet surreptitiousness. Baxter tends to get slightly overlooked in the sheen of Bette Davis's take on established star Margo Channing, which is entirely unfair to her performance here. Though Davis, like the film itself, does a sublime job of both inhabiting and eviscerating her popular image, Baxter is utterly perfect as the disingenuous ingenue, drifting between wolf and sheep so subtly and easily she has almost every cast member petting her wool even as she's tearing off their hide.

For all his talent with character and dialogue, Mankiewicz does unfortunately succumb a bit too easily to Hollywood's more unfortunate tendency towards directness, and it's slightly disappointing that the film ultimately destroys the ambiguity of Eve by revealing her to be exactly the kind of heartless, backstabbing ladder climber we suspect she is, though the humanist suggestion that she had little choice but to be so if she wanted to succeed mitigates that somewhat. Overall, though, *All About Eve* is a fantastic film, and goes a long way towards explaining why Hollywood has come to mean what it has. ▼

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RETROSPECTIVE

CONTINUED FROM PAGE 28

cereal—the woman dragged out of her window during a carjacking (*Reservoir Dogs*), another woman both raped while comatose only and buried alive once revived (*Kill Bill*), the kid's head blown off in a backseat by accident (*Pulp Fiction*)—so many of Tarantino's grand set pieces are verbal rather than physical. For all his championing of the spectacle aesthetics of exploitation genres, Tarantino loves talk. It can be about Big Macs, Madonna or foot massages—the subject doesn't matter nearly as much as the specificity of attitude and reference points of the characters.

In his jazzing with dialogue, Tarantino has given parts to veteran actors, like John Travolta or Christopher Walken, that have redefined their careers. The case of Tarantino's use of former blaxploitation star Pam Grier even went one better: the casting not

only rescued Grier from obscurity but (temporarily, at least) rescued Tarantino from his own creative traps. Thanks in part to Grier and her co-stars, *Jackie Brown* remains the one Tarantino film that exudes some lasting emotional substance, that feels like it's about a world beyond the video store, one where adults deal with love and where violence has consequence. Curiously, it's Tarantino's only non-original story (it's based on an Elmore Leonard novel) and, sadly, it's the only Tarantino feature not included in Metro's program.

Where Tarantino will go from here is tough to say. God knows the time of his influence has passed (there's no single adjective less appetizing when surveying '90s indie flicks than "Tarantino-esque"). The selection of his movies screening over the next few weekends leaves no doubt as to the breadth of his promise, but it also makes explicit the limitations of his fan-boy showmanship. ▼

WORKSHOP
Cinél Cut Studio
Sept 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Oct 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Nov 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Dec 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Jan 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Feb 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Mar 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Apr 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 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3:10 TO YUMA James Mangold (*Girl, Interrupted, Walk the Line*) directs this remake of the Delmer Davies 1957 Western, itself already based on an Elmore Leonard short story. Russel Crowe stars as a bank robber being brought to justice by the desperate, peg-legged Christian Bale. Pead Josef Braun's review on page 26.

9/11: PRESS FOR TRUTH / LOOSE CHANGE The Edmonton Small Press Association and the Global Visions Film Festival present these two documentaries, which promise to take a different look at 9/11. *Press for Truth* examines the questions six 9/11 widows still have about the incident, while *Loose Change* presents the idea that 9/11 was an inside job. METRO CINEMA, ZEIDLER HALL; TUE, SEP 11 (7 PM & 9 PM)

ALL ABOUT EVE The Edmonton Film Society opens its Hollywood Classics Fall program with Joseph Mankiewicz's 1960 masterpiece. Anne Baxter stars as a young woman determined to do anything to become a theatre star, though there are plenty of obstacles, including the egomaniacal Bette Davis as her mentor/idol. Read David Berry's review on page 28. ROYAL ALBERTA MUSEUM; MON, SEP 10 (8 PM)

ANGEL A Written and directed by the king of French action films, Luc Besson (*The Fifth Element, The Professional*), *Angel A* tells the story of a man (Jamel Debbouze) and his sexy, violent guardian angel (Rie Rasmussen). Read Brian Gibson's review on page 25. METRO CINEMA, ZEIDLER HALL; FRI, SEP 7, SUN, SEP 9 (3:30 PM); SAT, SEP 8, MON, SEP 10 (7 PM)

AZUMI Based on an exceptionally popular manga series, Ryuhei Kitamura's *Azumi* follows the story of a schoolgirl-dressed assassin who first must kill her assassin school classmates before taking on bigger bad guys. Read Brian Gibson's review on page 25. METRO CINEMA, ZEIDLER HALL; FRI, SEP 7, SUN, SEP 9 (7 PM); SAT, SEP 8, MON, SEP 10 (9 PM)

THE BROTHERS' SOLOMON *Mr Show's* Bob Odenkirk directs *Arrested Development's* Will Arnett and *SNL's* Will Forte (who also wrote the script) in this story of two socially inept brothers who must find a grandson for their ailing father.

RESERVOIR DOGS / PULP FICTION These two films form the first part of Metro Cinema's Quentin Tarantino retrospective. If you're unsure of the plots, you have never experienced pop culture, but to generalize a touch, they're about witty criminals committing witty crimes, set to the music of the 1970s. Read Josef Braun's take on Quentin Tarantino on page 26. METRO CINEMA, ZEIDLER HALL; SUN, SEP 9 (2 PM & 4 PM)

SHOOT 'EM UP Clive Own and Paul Giamatti star in this movie from B-movie writer/director Michael Davis (*100 Girls*), which is all about some of the coolest gunfights ever committed to film, including one while skydiving out of a plane. Read David Berry's review next week.

FILM LISTINGS

FRI, SEP 7 - THU, SEP 10, 2003

All showtimes are subject to change at any time. Please contact theatre to confirm.

CHASATHEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

3:10 TO YUMA (14A, violence)
Daily 6:50, 9:05

NO RESERVATIONS (PG)
Daily 7:00, 9:05

CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square, 496-7070

BETWEEN TWO NOTES (STC)
Sun 2:00; free admission

EXILS (14A, nudity, coarse language)
French, Arabic, Romy and Spanish with English subtitles Wed 6:30; free admission

CINEMA CITY MOVIES 12

130 Ave 50 St. 472-9779

THE INVASION (14A)

Fri-Sat 1:35, 4:20, 7:10, 9:40, 11:55; Sun-Thu 1:35, 4:20, 7:10, 9:40

DADDY DAY CAMP (PG)
Daily 2:05, 4:45, 7:05

I KNOW WHO KILLED ME (18A)
Fri-Sat 9:30, 11:50; Sun-Thu 9:30

RESCUE DAWN (14A)
Fri-Sat 9:20, 11:45; Sun-Thu 9:20

LICENSE TO WED (PG, coarse language)
Fri-Sat 1:30, 4:25, 6:40, 9:10, 11:25; Sun-Thu 1:30, 4:25, 6:40, 9:10

LIVE FREE OR DIE HARD (14A, violence)
Fri 1:25, 4:15, 7:00, 9:45, 12:20; Sat-Thu 1:25, 4:15, 7:00, 9:45

1408 (14A, frightening scenes)
Fri 9:55, 12:10; Sat-Thu 9:55

EVAN ALMIGHTY (G)
Daily 2:00, 4:30, 7:30

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes)
Fri 1:50, 4:40, 7:20, 10:00, 12:00; Sat-Thu 1:50, 4:40, 7:20, 10:00

OCEAN'S THIRTEEN (PG)
Fri 1:20, 4:00, 6:50, 9:35, 12:05; Sat-Thu 1:20, 4:00, 6:50, 9:35

SURF'S UP (G)
Daily 1:05, 3:10, 5:10, 7:25

KNOCKED UP (18A, sexual content)
Fri 1:15, 4:05, 6:55, 9:40, 12:20; Sat-Thu 1:15, 4:05, 6:55, 9:40

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children)
Fri-Sat 12:30, 4:10, 7:35, 10:50; Sun-Thu 12:30, 4:10, 7:35

SHREK THE THIRD (PG)
Fri-Sat 1:45, 4:35, 7:15, 9:25, 11:40; Sun-Thu 1:45, 4:35, 7:15, 9:25

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children)
Daily 6:45, 9:50

MEET THE ROBINSONS (G)
Daily 1:55, 4:15

CITY CENTRE 9

10200-102 Ave. 421-7020

3:10 TO YUMA (14A, violence)
Daily 12:40, 3:30, 6:50, 9:50

SUPERBAD (18A)
Daily 1:00, 3:50, 6:40, 9:30

HALLOWEEN (18A, brutal violence, gory scenes)
Daily 12:50, 3:40, 7:00, 9:40

THE BOURNE ULTIMATUM (14A)
Daily 12:30, 3:10, 6:30, 9:20

MR. BEAN'S HOLIDAY (G)
Fri-Wed 1:40, 4:30, 6:35, 9:00; Thu 1:40, 4:30, 9:55

THE SIMPSONS MOVIE (PG)
Daily 1:50, 4:40

WAR (18A)
Fri, Sun-Thu 7:20, 10:00; Sat 10:00

DEATH SENTENCE (18A, violence)
Daily 1:10, 4:00, 7:30, 10:05

SHOOT 'EM UP
(18A, gory scenes) Daily 1:30, 4:10, 7:10, 9:50

BALLS OF FURY (PG, not recommended for young children)
Daily 1:20, 4:20, 7:40, 10:10

THE HUNTING PARTY (STC, sneak preview) Sat 7:00

CLAREVIEW 10

4211-139 Ave. 472-7600

THE SIMPSONS MOVIE (PG)
Fri, Mon-Thu 4:50, 7:40; Sat-Sun 2:00,

4:50, 7:40

WAR (18A)
Daily 9:45

DEATH SENTENCE (18A, violence)
Fri, Mon-Thu 4:35, 7:20, 9:50; Sat-Sun 1:50, 4:15, 7:20, 9:50

SHOOT 'EM UP (18A, gory scenes)
Fri, Mon-Thu 4:40, 7:10, 9:15; Sat-Sun 1:40, 4:40, 7:10, 9:15

BALLS OF FURY (PG, not recommended for young children)
Fri, Mon-Thu 4:20, 6:30, 9:00; Sat-Sun 12:40, 3:50, 6:30, 9:00

RUSH HOUR 3 (PG, coarse language, not recommended for young children)
Fri, Mon-Thu 4 45, 7:30, 10:00; Sat-Sun 12:15, 2:30, 4:45, 7:30, 10:00

THE BOURNE ULTIMATUM (14A)
Fri, Mon-Thu 4:25, 7:15, 9:40; Sat-Sun 1:30, 4:25, 7:15, 9:40

3:10 TO YUMA (14A, violence)
Fri, Mon-Thu 4:10, 6:50, 9:30; Sat-Sun 1:20, 4:10, 6:50, 9:30

SUPERBAD (18A)
Fri, Mon-Thu 4:15, 6:40, 9:20; Sat-Sun 1:00, 4:00, 6:40, 9:20

HALLOWEEN (18A, brutal violence, gory scenes)
Fri, Mon-Thu 4:20, 7:00, 9:35; Sat-Sun 1:10, 4:20, 7:00, 9:35

MR. BEAN'S HOLIDAY (G)
Fri, Mon-Thu 4:30, 6:35, 8:50; Sat-Sun 12:20, 2:20, 4:30, 6:35, 8:50

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 416-0150

SHOOT 'EM UP (18A, gory scenes)
Fri 4:50, 7:40, 10:15; Sat-Sun 12:15, 2:30, 4:50, 7:40, 10:15; Mon-Thu 7:40, 10:15

3:10 TO YUMA (14A, violence)
Fri 4:10, 7:10, 9:50; Sat-Sun 1:10, 4:10, 7:10, 9:50; Mon-Thu 7:10, 9:50

DEATH SENTENCE (18A, violence)
Fri-Sun 4:30, 7:00, 9:40; Mon-Thu 7:00, 9:40

HALLOWEEN (18A, brutal violence, gory scenes)
Fri 4:20, 7:20, 10:20; Sat-Sun 1:20, 4:20, 7:20, 10:20; Mon-Thu 7:20, 10:20

BALLS OF FURY (PG, not recommended for young children)
Fri 4:40, 7:35, 10:10; Sat-Sun 12:00, 2 20, 4:40, 7:35, 10:10; Mon-Thu 7:35, 10:10

THE NANNY DIARIES (PG, coarse language)
Fri 4:00, 6:30, 9:20; Sat-Sun 1:00, 4:00, 6:30, 9:20; Mon-Thu 6:30, 9:20

MR. BEAN'S HOLIDAY (G)
Fri 5:00, 7:30, 9:45; Sat-Sun 12:30, 2 40, 5:00, 7:30, 9:45; Mon-Thu 7:30, 9:45

SUPERBAD (18A)
Fri 3:30, 7:15, 10:00; Sat-Sun 12:10, 3:30, 7:15, 10:00; Mon-Thu 7:15, 10:00

THE BOURNE ULTIMATUM (14A)
Fri 3:40, 6:40, 9:30; Sat-Sun 12:20, 3:40, 6:40, 9:30; Mon-Thu 6:40, 9:30

HAIRSPRAY (PG)
Fri 3:50, 6:50, 9:35; Sat-Sun 12:40, 3:50, 6:50, 9:35; Mon-Thu 6 50, 9:35

THE SIMPSONS MOVIE (PG)
Sat-Sun 1:30

GARNEAU

10100-101 Ave. 421-7020

THE 11TH HOUR (PG)
Daily 7:00, Sat-Sun 1:00

CLOSE TO HOME (14A)
Daily 9:00 Sat-Sun 3:00

GATEWAY 8

2950 Calgary Trail, 438-6977

I NOW PRONOUNCE YOU CHUCK AND LARRY (14A)
Fri, Mon-Thu 7:10, 9:40; Sat-Sun 1:25, 4:10, 7:10, 9:40

BECOMING JANE (PG)
Fri, Mon-Thu 7:00, 9:35; Sat-Sun 1:15, 4 00, 7:00, 9:35

HEY Y BABY (PG, subtitled)
Fri, Mon-Thu 8:15; Sat-Sun 3:15, 8:15

NO RESERVATIONS (PG)
Fri, Mon-Thu 6:45, 9:20; Sat-Sun 1:40, 4:15, 6:45, 9:20

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children)
Fri, Mon-Thu 8:00; Sat-Sun 1:00, 4:25, 8:00

THE LAST LEGION (PG)
Fri, Mon-Thu 6:25; Sat 1:10, 3 30, 6:25, Sun 1:10, 8:25

THE SIMPSONS MOVIE (PG)
Fri, Mon-Thu 7:20, 9:25; Sat-Sun 1:35, 3:45, 7:20, 9:25

RAM GOPAL VARMA KI AAG (STC,

subtitled)
Fri-Sat, Mon-Thu 8:30; Sun 3:30, 6 30
DHAMAAL (STC, subtitled)
Fri, Mon-Thu 6:30, 8:45; Sat-Sun 3:30, 6:30, 8 45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 458-9822

HAIRSPRAY (PG)
Daily 1:00

BALLS OF FURY (PG, not recommended for young children)
Daily 3:15 5:15 7:10 9:05

STARDUST (PG, frightening scenes, not recommended for children)
Daily 12:45 7 15

HALLOWEEN (18A, brutal violence, gory scenes)
Daily 3:10 5:10 9:35

MR. BEAN'S HOLIDAY (G)
Daily 1:30 3:30 5:25 7:30 9:20

3:10 TO YUMA (14A, violence)
No passes; Daily 1:45 4:15 7:05 9:25

SHOOT 'EM UP (18A, gory scenes)
No passes; Daily 12:55 2:40 4:25 6:05 7:50 9:30

LEDUC CINEMAS

4762-50 St. Leduc, 986-2728

BALLS OF FURY (PG, not recommended for young children)
Daily 1:10, 3:15, 7:05, 9:25

HALLOWEEN (18A, brutal violence, gory scenes)
Daily 1:00, 3:30, 7:00, 9:30

SHOOT 'EM UP (18A, gory scenes)
Daily 12:55, 3:25, 7:10, 9:15

3:10 TO YUMA (14A, violence)
Daily 1:05, 3:30, 6:55, 9:20

MAGIC LANTERN-CAMROSE

Camrose, 780-608-2144

SHOOT 'EM UP (18A, gory scenes)
Daily 7:05, 9:20; Sat, Sun 2:10

310 TO YUMA (14A, violence)
Daily 6:50, 9:10; Sat, Sun 1:55

SICKO (PG)
Daily 6:45, 9:05; Sat, Sun 1:50

BALLS OF FURY (PG, not recommended for young children)
Fri-Thu 7:00, 9:00; Sat, Sun 2:05

HALLOWEEN (18A, brutal violence, gory scenes)
Daily 6:55, 9:15; Sat, Sun 2:00

MAGIC LANTERN-SPRUCE GROVE

205 Main St. Spruce Grove, 972-2332

MR. BEANS HOLIDAY (G)
Daily 7:00, 9:00; Sat-Sun 2:00

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212

AZUMI (STC)
Fri-Sun 7:00; Sat-Mon 9:00

ANGEL-A (STC)
Fri-Sun 9:30; Sat-Mon 7:00

RESERVOIR DOGS (R, brutal violence)
Sun 2:00

PULP FICTION (R, violence and disturbing scenes)
Sun 4:00

9/11: PRESS FOR TRUTH (STC)
Tue 7:00

LOOSE CHANGE (STC)
Tue 9:00

NORTH EDMONTON CINEMAS

14231 137th Avenue, 732-2223

SHOOT 'EM UP (18A, gory scenes)
Daily 1:00, 3:10, 5:30, 8:00, 10:45

3:10 TO YUMA (14A, violence)
Daily 1:15, 4:00, 7:00, 9:50

THE BROTHERS SOLOMON (14A, coarse language)
Daily 1:25, 4:50, 7:45, 10:25

DEATH SENTENCE (18A, violence)
Daily 1:20, 3:50, 6 40, 9:15

HALLOWEEN (18A, brutal violence, gory scenes)
Daily 2:10, 5:15, 7:50, 10:30

BALLS OF FURY (PG, not recommended for young children)
Fri-Mon, Wed-Thu 2:05, 5:00, 7:35, 10:00, Tue 5:00, 7:35, 10:00; Star and Strollers: Tue 1:00

THE NANNY DIARIES (PG, coarse language)

Daily 4:20, 6:50, 9:20

MR. BEAN'S HOLIDAY (G)
Daily 12:55, 3:00, 5:10, 7:20, 9:30

WAR (18A)
Daily 5:20, 8:10, 10:40

SUPERBAD (18A)
Daily 1:50, 4 40, 7:30, 10:20

RUSH HOUR 3 (PG, coarse language, not recommended for young children)
Fri-Sun, Tue-Thu 1:45, 4:45 7:40, 10:15; Mon 1 45, 4:45, 10 15

STARDUST (PG, frightening scenes, not recommended for children)
Daily 4:10, 7 15, 10:10

THE BOURNE ULTIMATUM (14A)
Daily 1:40, 4:30, 7 10, 10:05

THE SIMPSONS MOVIE (PG)
Daily 1:30

HAIRSPRAY (PG)
Daily 12 50, 3:30, 6:30, 9 10

HARRY POTTER AND THE ORDER OF THE PHOENIX (PG, frightening scenes, not recommended for young children)
Daily 1:10

RATATOUILLE (G)
Fri-Mon, Wed-Thu 2 00; Star and Strollers Tue 1 00

PRINCESS

10337-82 Ave. 433-0728

2 DAYS IN PARIS (14A, sexual content, coarse language)
Daily 7:00; Sat-Sun 1:00

BECOMING JANE (PG)
Daily 9:00; Sat-Sun 3:00

INTERVIEW (14A, coarse language)
Daily 7:10, 9:10; Sat-Sun 2:00

SCOTIABANK THEATRE WEM

WEM, 441-1122

DADDY DAY CAMP (PG)
Fri 4 40, 6 40; Sat-Sun 12 40, 2 40, 4 40 6 40; Mon-Thu 6 40

L

'Macho, macho man. I've got to be a macho man'

DIETZCHE V & THE ABOMINABLE SNOWMAN JACKED AND READY TO PARTY

BRYAN BIRTLES / bryan@vueweekly.com

It's surely a difficult thing to be a fan of Dietzche V & the Abominable Snowman. One day you're bustin' a move to the group's sweet, synthy sounds, having the sweatiest night of your life, and the next it seems it's all over forever. DVAS has retired more times than any other musical act in recent memory—except maybe for Cher—and each time it happens it seems you might never get to recreate that drug-fuelled bathroom orgy you participated in the last time.

PREVIEW

FRI, SEP 7 (8 PM)

DIETZCHE V AND THE ABOMINABLE SNOWMAN

JAYDIE JAYCE (DJ SET)

ROLAND PEMBERTON III, THE HUES

STARLITE ROOM, \$12

But, just like the last dozen times you thought it was all over, DVAS is back. Armed with a new full-length record to hype, the band will be rockin' the party at the Starlite Room this Friday.

"Basically we just say every show is our last show so a lot of people will come out," jokes knob twiddler the Abominable Snowman. "This is an on-again, off-again project, but we're fucking back man! We're so back it hurts."

The new record, *Macho: 2003-2007*, documents the group from its very beginnings to its present, fully jacked-up form, bringing together a number of its singles with some new and some not widely available tracks.

"A lot of electronic bands put on one ambient track, but we don't have time for that. This is unrelenting, punishing, jacked music. It's a macho record, it's heavy shit," the Snowman enthuses. "Macho isn't about being tough and picking fights with people, it's about doing it, going for gold, walking the razor's edge."

"We were going to call it a greatest hits record—which it is—but if we call it a greatest hits record, people would think we're assholes," he continues. "Well ... a lot of people already think we're assholes."

The on-again/off-again nature of the band—which includes fellow button pusher Dietzche V, bassist Vis a Vis and drummer Shocker—might be hard on the group, but it takes its toll on the band anyway. For this reason, the group has been recuperating at an opulent spa near Blatno, AB for the past several months. Mineral baths, mud wraps, hot springs and intense workouts are bringing the group into top fighting form so that they'll be ready to rock

harder than ever before.

"I spend all my downtime at the spa," explains Dietzche V. "It's hard to get ready to do shows because they come up so randomly, so I just gotta stay tight all the time and be ready."

IF SPA VISITS AND FIERCE workout regimens don't seem like the normal province of a band—and maybe even a little on the gay side—well, DVAS isn't really like any other band and, well, they're a little gay. Y'know, in a fabulous kind of way.

"There's a lot of gay energy in this band—there's touching, there's movement, there's dancing, there's sweat, and I think these are all good things," says the Abominable Snowman. "There's a lot of homoeroticism, but y'know, bands are inherently kind of gay."

"I think gay people know how to party," he adds. "They party way harder than straight people do and I think

that's something to aspire to, to just be able to say, 'Fuck it, let's get back to basics and party.'"

"The music we make has a basis in disco and Hi-NRG, which is originally kind of a gay genre," Dietzche V continues. "It's in the music originally, and it just goes from there."

The most important thing about DVAS, however, is that the music itself takes a backseat to the party. The band would prefer to not play on a stage, or even be looked at, while the show is going on. They just want to facilitate you having a good time.

"We're not about coming out and watching the drummer and seeing if he missed a cymbal strike, or did the keyboard player miss a note, no. Fuck that. Just pick up a chick, or a guy, or both, have some drinks and get jacked," Shocker pipes up. "We're not here to be the band, we're here to party."

"We're hosting this party, we're not about being stars. We're not

here to sell stickers and t-shirts; we're here to make sure everyone gets fucked, literally and figuratively," the Snowman exclaims. "We played this one show and it was the vernal equinox, and everyone was fucked up and making out all over the place. It was like a jack shack in there. I think that's the gift this group can give to this city."

AND THIS CITY COULD use more bands like DVAS, whose only concern is helping you get laid. Just like there aren't many bands in Edmonton playing music this sexy, there aren't many bands playing live electronic music that you can get down to.

"Other bands are too smart to do live dance music," laughs Dietzche V. "The gear—the computers and samplers and everything—it's hard to move around."

"What we're thinking about doing is putting everything on a laptop,

pushing play, and getting wasted. You see these DJs and these guys get laid more than we do, get paid more than we do, and they don't even spin records anymore, they just play mp3s," the Snowman laments. "But I think it's way funner to do it live because it can blow up and blow off the rails very easily. We fuck up all the time. It's very volatile."

And if past experiences are anything to go by, DVAS's upcoming show should be very volatile indeed—hook ups are to be expected, lip gloss will come in handy and an ample supply of mints should be on hand because the need will certainly arise. And if you think you're excited about the upcoming show, you've got nothing on the Abominable Snowman.

"It's back to school, back to back, back to basics with DVAS. We're back, school's back, the party's back, let's get jacked!" ▼

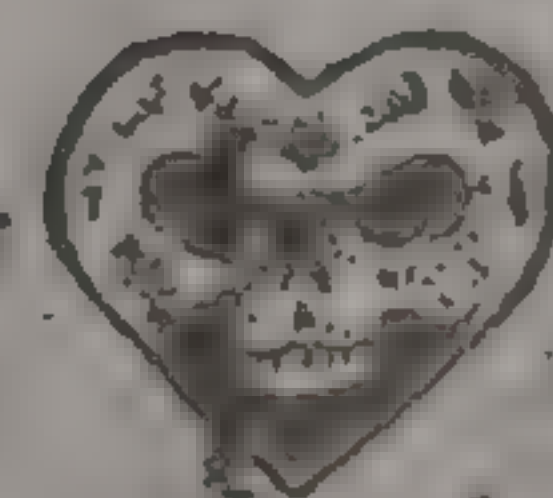


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FRI OCTOBER 5 GREG MACPHERSON WITH BRIAN TOOGOOD & PENGUIN

FRI OCTOBER 12 THE WAILIN' JENNY'S

LISTINGS FOR YOU

FAX YOUR FREE LISTINGS TO 426.2239 OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM DEADLINE IS FRIDAY AT 3 PM

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Robison

BLACKROCK PUB stage, 9pm

BLIND PIG Moosehead Thursday New Age open stage hosted by West of Winnipeg

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude, 6-10pm

DRUID Guitar heroes

DUSTER'S PUB Thursdays open stage; hosted by the Mary Thomas Band

FOUR ROOMS 9pm

HULBERT'S Althea Cunningham (jazz singer-songwriter); 8pm; \$7 (door)

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursday open jam; 7-11pm

JANE R BAR AND GILL Open stage with the Foster Boys (pop/rock/blues), 8:30pm-12:30am

JUSTICE ADDICT GROOM House, Pete Yorn, Liam Finn, 7:30pm; tickets available at Ticketmaster

JULIAN'S PIANO BAR-CHATEAU LOUIS Lawrence (piano jazz)

NEW CITY LKWD LOUNGE Switchblade Valentines, The Firebrands, Los Cremators; no minors; 9pm (door); \$10 (door)

NORTH SLENDRA HALL Wild Rose Old Time Fiddlers

STYLITE ROOM The Mark Birdes Project; no minors, 8pm (door); tickets available at Megatunes, Blackbyrd and Listen

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

WILD WEST SALOON Ryder

CLASSICAL

CONVOCATION HALL Massey (piano), Virginie Gagné (violin); 8pm; pre-concert introduction at 7:15pm; \$20 (adult)/\$15 (seniors/student) at TIX on the Square, door

DJS

BACKROOM VODKA BAR Thursday Nights: Electro Education: dub, trip hop, lounge, electro with DJ Lazer Beam

BILLY BOB'S LOUNGE Entertainment

BLACKSPOT CAFE Rock Thursdays. DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy

ESMERALDA'S Big and Rich Thursday top 40, country

ELITE NIGHTCLUB Bingo with DJ S.W.A.G

FLUID LOUNGE Girls Night out

FUNKY BUDHA WHYTE AVE Requests with DJ Daman

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR Thursdays

KAS BAR Urban House: with DJ Mark Stevens, 9pm

LEVEL 2 LOUNGE Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors; no cover

MUSIC WEEKLY

NEW CITY Love '80s Thursdays: 9pm (door); no cover

NEW CITY Bnde of Bingo Thursdays: hosted by Dexter Nebula and Anarchy Adam; 10pm, no minors; no cover

ON THE ROCKS Thursdays: Dance lessons at 8pm, Salsa DJ to follow

OVERTIME BUDHA AND TAP ROOM SOUTH classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no minors

PLANET INDIGO-ST. ALBERT Hit It Thursdays: breaks, electro house spun by PI residents

RED STAR Femme Fatale: rock, pop, hip hop with DJ Kelly

THE ROOST Gorgeous: featuring hostess Dr. Lexxxa Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

STANDARD DJ Danny Howells (UK); tickets available at Ticketmaster, Treehouse, Underground (WEM), Colourblind

VELVET UNDERGROUND NRMLS WLCM: Electro, techno, no wave with DJ Nik 7 of Shout Out Out Out; 8pm (door)

FRI LIVE MUSIC

ATLANTIC TRAP AND GILL Robison

AVENUE SKATEPARK Back to school party: Calico Drive, Kid Gib, Greater Than Giants, No More Parachute, and Blank Method, all ages with licensed area; 7pm; \$5

AXIS CAFE Friday Live Music Nights

BLACKSPOT CAFE Hector Fector with Brian Toogood and Brittany Ayotte (folk/alt/indie)

BLUE GRASS 8pm

EARLY STAGE SALOON Slowburn (blues/rock); 8pm-12am

FOUR ROOMS Bill Prouten Quartet; 9pm, \$5

Out Out DJ set, Roland Pemperton III, and The Hues; 8pm (door); \$10 (adv)/\$12 (door) at Megatunes, Blackbyrd, Listen

TOUCH OF CLASS Howard Young (pop)

VERAN LOUNGE French Ticklers

VELVET UNDERGROUND Amazing Lee Possibilities, Monstro Pequeno

WILD WEST SALOON Ryder

CLASSICAL

CONVOCATION HALL Nicholas Medtner; 8pm; \$20 (adult)/\$15 (senior)/\$10 (student) at TIX on the square, door

ROYAL ALBERTA MUSEUM singing; 7:30pm

DJS

BACKROOM VODKA BAR Friday: Funky breaks, funky house, funky tunes with Phile and friends

BANK ULTRA LOUNGE Connected Fridays: local house music with DJs and occasional international special guest DJ

BAR-B-BAR DJ James; no cover

BAR WILD Bar Wild Fridays

BLACKMOUNTAIN two levels; Woodtop: DJs Ben Jammin' and Bobby Torpedo heat up the patio

BOOTS Retro Disco: retro dance

BUDDY'S We made 'em famous! DJ Eddy ToonFlash, come early to avoid lineup, no cover before 10pm

DEMENTIA and '70s progressive rock, disco, and electronic indie with Joel Reboh

ESMERALDA'S DJ Jimmy Friday; 8pm (door)

FEVER Global Fridays: R&B, hip hop, reggae, reggaeton and mash-up

FLUID LOUNGE Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with

thing/indie with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting); G-Whiz

OVERTIME BUDHA AND TAP ROOM SOUTH classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no minors

RED STAR Loaded Friday: indie rock and Brit pop with DJ Readmade Flyboy

THE ROOST Fridays All Request Dance Party: with DJ Jazzy with rotating shows every week; \$4 (member)/\$6 (non-member)

ROUGE LOUNGE NYC Nights Salsa-Merengue-Bachata-House-Reggaeton-Urban-Old School with DJ Spice

RUIN JUNGLES Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House: with Friday resident DJ Luke Morrison

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12midnight

STOLL'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysin

TWILIGHT AFTERHOURS Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

URBAN FRAT Funktion Fridays

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma; no cover

Y AFTERHOURS Foundation Fridays

SAT LIVE MUSIC

ATLANTIC TRAP AND GILL Robison

BLACKMOUNTAIN the Dog: Wafer Thin Mints; 4-6pm; no cover acoustic every Saturday afternoon

BLACKSPOT CAFE Roy Gary Biv presents Chanda Cooper, Cynthia

(jazz); \$10

DEMENTIA Headwind (classic rock) 9:30pm

JULIAN'S PIANO BAR-CHATEAU LOUIS Polujon (classical guitar)

O'BYRNE'S Chris Wynters and Scott Peters; 3pm no cover

ON THE ROCKS Mourning Wood

OVERTIME BUDHA AND TAP ROOM SOUTH Open stage: Hosted by Jenny Joy every Saturday; 9pm

RENDEZVOUS PUB Dirty and the Derelicts, The B-Movies, SUFFX; 9pm; \$7

TOUCH OF CLASS Howard Young (pop)

URBAN LOUNGE Roscoe and the French Ticklers

VERAN LOUNGE Wheat Pool with Mostly Water Theatre; no minors licensed event 8:30pm (door); \$10 (adv)/\$12 (door); advance tickets available at Blackbyrd, Megatunes, Listen Records

VELVET UNDERGROUND Fistful of Nice, guests

WILD WEST SALOON Ryder

DJS

BACKROOM VODKA BAR Saturdays: Top 40 with DJ Soundwave

BAMBOLE LITTE LOUNGE Foxi Roxi, DJ Fuego, and DJ Jose Jose; free dance classes 8:30-10pm

BLACKMOUNTAIN two levels all rock/electro/trash; Main Floor: The Menace Sessions with Miss Mannered

BUDDY'S Undie night for men only, free pool and toumeu, DJ Arrowchaser

DECADANCE Soul Heaven Saturdays: Funky house and break beats with DJs T-Bass, Femme Funk and local/international guests presented by NewSound Entertainment; no minors; 9pm-3am

DEMENTIA and '70s progressive rock, disco, and electronic indie with Joel Reboh

FLUID LOUNGE Saturdays Gone Gold Mash-Up: with Hammen B and DJ Kwake

FUNKY BUDHA WHYTE AVE Top tracks, rock, retro with DJ Damian

GINGUR Soul Out Saturdays

HALO Halo Saturdays: house with Junior Brown, Luke Morrison, and Nestor Delano

LEVEL 2 LOUNGE Saturday: DJ Groovy Cuvy and guests

NEW CITY LKWD LOUNGE Saturdays: real alternative, classics, punk with DJ Nazz Nomad, no cover

NEW CITY SUBURBAN Sucks: electro, industrial, alt and indie, electro, rock with DJs Nik Rofeelya and Blue Jay (Mod Club) \$5

ON THE ROCKS and DJ Donjuan

PLANET INDIGO-JASPER AVENUE Suggestive Saturdays breaks electro house spun by PI residents

RED STAR Indie rock, hip hop, rock, indie rock, with S Master F Loopin' the 3rd

THE ROOST Saturdays-Always like New Years Eve: with DJ Dar (Retro) downstairs and DJ Jazzy (New Music) upstairs; \$4 (member)/\$6 (non-member)

SPORTSWORLD ROLLERSKATING DISCO SportsWorld Inline and Roller Skating Disco: Top 40 request with a mix of retro and disco; 1-5pm and 7pm-12 midnight

STOLL'S ON WHYTE Top 40, R&B, house with People's DJ

TWILIGHT AFTERHOURS Anthem, hard NRG/trance/funk with Jeff Hills, DTR, Big Daddy, STX, Tweek; 1am-8am

WUNDERBAR DJ Lazer Beam

PREVIEW / WED, SEP 12 (10 PM) / THE WILD / EDDIE SHORTS

The Wild is from the East Coast, and on its MySpace page the trio describes itself as sounding like "a ship full of drunken sailors." I hope the guys are prepared for anything that might happen on the road, 'cause people can be real mean to a drunken sailor. Seriously, check out the lyrics to "What Shall We Do With a Drunken Sailor?"

WILD WEST SALOON 9pm, no cover

WILBERT'S (broadway/theatrical); 8pm; \$7 (door)

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

JAMMERS PUB band, 9-2am

JEFFREY'S CAFE Vaughan (jazz); \$10

DEMENTIA Headwind (classic rock) 9:30pm

JULIAN'S PIANO BAR-CHATEAU LOUIS Beguery (piano jazz)

ON THE ROCKS Morning Wood, DJ Shawmbis

STARLITE ROOM DVAS Dierthe V and the Abominable Snowman (CD release party), Shout Out Out

DJ Christian

HALO Mod Club, indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travvy D; no cover before 10pm, \$5 (after 10pm)

IOZ A-Rock and Hatchmatik with Mark Meny and DJ Echo featuring Bailefunk, Electro, Booty, Ghettotech, Bmore, Juke and all other serious party jams, 9pm (door); \$10

LEVEL 2 LOUNGE Hypnotic Friday: Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuze

NEW CITY SUBURBAN Bitch Bitch Fridays: electro, indie, alternative, techno with DJs Dervish, Plan B, guests; no minors, 9pm (door); \$5

NEW CITY Friday Night Freak rock/androll/punkrock/abitofever-

Hamar, and Spencer Ford

CASTLE ROCK-ST. ALBERT Saturday showcase open stage: hosted by Carmen Cook, Simon Bennett and the Castle Rockers; 3-9pm

EARLY STAGE SALOON Slowburn (blues/rock); 8pm-12am

EDDIE SHORTS Axiomatik

FLUID LOUNGE Quartet; 9pm, \$5

HOMEGROWN SOUL SHACK rap groups; 9pm

JULIAN'S PIANO BAR-CHATEAU LOUIS (jazz/standards); 8pm; \$7 (door)

THE IVORY CLUB Live dueling pianos, no cover, 9pm

JAMMERS PUB jam, 3-7:30pm; country/rock band 9pm-2am

JEFFREY'S CAFE Wes Yaciuk

SUN LIVE MUSIC

CROWN AND ANCHOR PUB
Sundays 7pm

DUSTERS PUB
Sundays 7pm

EDDIE SHORTS Sunday open stage with Rob Taylor, 4-8pm

FESTIVAL PLACE Petula Clark, 7-9pm, \$44-\$55

HULBERT'S Sunday Night Mic with Rhea March, 7-10pm

JAMMERS PUB Sunday open blues jam, 4-8pm

NEWCASTLE PUB Live jam hosted by Wily and Dave every Sun, 2-3pm

O'BYRNE'S Joe Bird's live Jam Open stage for all, 9:30pm, no cover

ON THE ROCKS Sloo Foot with DJ Dudeman

OSCAR'S PUB Open stage Sundays hosted by Chris Wynters of Captain Tractor (8-11pm)

RICHIE UNITED CHURCH and Reflections Rolanda Lee and the Canadian Hot Shots, 3:30-5pm; collection at the door

RIVERSIDE BAR AND GRILL The Red Ants (jazzy R&B) every Sunday, 7-11pm

ROSEBOWL Sunday open stage featuring the Digs/Mike McDonald alternate weeks, 9-12

ROYAL CROWN DRINKS R&B - GREATEST HITS Party Polynesian (classical guitar)

SHAW CONFERENCE CENTRE Scorpions, 6:30pm (door); all ages event with licensed beer gardens, \$49.50-\$55 at TicketMaster

DJS

BACKSTAGE TAP AND GRILL Industry Night with Atomic

Improv, Jamecki and DJ Tim

BLACK DOG FREEHOUSE Gut To Give It Up Sunday Afternoons Main Floor Funk, soul, Motown, disco with DJ Red Dawn

BUDDY'S NIGHTCLUB Rotating drag shows DJ WestCoastBuddyDaddy

GINGUR SKY Urban Ladies Night Sundays

O'BYRNE'S DJ Finnegan, 9pm (door); \$20 (basic)/\$30 (premium), available by phone at 414 6766

URBAN LOUNGE Sunday Night Live hosted by DA Chocid Elvaz, DJ Sweet 9pm the best of Urban's live entertainment 10pm

WUNDERBAR Sundays DJ Gallatea and XS, guests; no cover

MON LIVE MUSIC

FESTIVAL PLACE Petula Clark, 7-9pm; \$44-\$55

IVORY CLUB Open Mic Mondays music and comedy, 8pm

LB'S PUB House band, 9:30pm-1am; no cover

NEW YORK BAGEL CAFÉ Marco Claviera (samba to Bolero) every Monday

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

TAPHOUSE Monday Live: with Big Tickle, 8:30-11:30pm; no cover

DJS

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors, 9pm-2am

BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense with Confederacy of Dunces Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S Amateur Strip Contest with Mia Fellow, DJ

WestCoastBuddyDaddy

FILTHY McNASTY'S Mondays: with DJ S.W.A.G

FLUID LOUNGE Mondays Mixer

NEW CITY LUNAR LOUNGE Munch on Metal Mondays: '80s metal with DJ Sammi Kerr; no minors, no cover

O'BYRNE'S Best local musical talent with DJ Angus

TUE LIVE MUSIC

BLACKSPOT CAFÉ Open stage, music and literature hosted by Roy Gary Biv and Liam from Illfit Outfit

CASTLE ROCK PUB Moosehead Freeway Jam. Hosted by Mark Ammar, Noel Mackenzie, and Dale Collins, 8:30pm-1am

DRUID (JASPER AVENUE) Open stage with Chrs Wynters and guests

JET NIGHTCLUB Salva; no minors, 7pm; \$26.45 at TicketMaster

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S (Club Jam) Shannon Johnson and friends, 9:30pm

VELVET UNDERGROUND Wendy McNeill, guests; no minors, 8pm; \$12 at TicketMaster

DJS

BUDDY'S Free pool and tourney, DJ Arrowchaser

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Tuesdays: Reggae music; no cover

NEW CITY LUNAR LOUNGE The In Kraut: Mod R&B, Northern Soul, '60s Garage, Mod Revival with Dr. Erick and guests

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12 midnight

VELVET UNDERGROUND Tuesday Night Shakedown: Every Tuesday with DJ Genec (hipster twister) and guests; 8pm (door); no cover

WUNDERBAR Sweet Brit and Punk with Phillip and Bogner

WED LIVE MUSIC

BLACKSTAR FREEHOUSE Guich Wednesdays: roots music with DJ Buster Friendly; no cover; live music once a month

BLACKSPOT CAFÉ Dialogue Wednesday Live Skinny-white-boy Hip-Hop

BLUE CHAIR Jimmy Whiffen

EDDIE SHORTS Mary Thomas Band featuring Brian Petch on guitar, triple bill from New Brunswick: Mike Bochoff, Seth Anderson, and The Wild

FLUID LOUNGE open stage, 7:30pm (door); \$2

HOOIGANZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic O'BYRNE'S Chris Wynters and guests, 9:30pm; no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening

RIVERSIDE BAR AND GRILL Wednesday Night Live Open stage for comedians, musicians and bands; hosted by Barbara May, 7pm (set-up), 8-10pm (show)

STABILITY ROOM Guns, Stand By Me; all ages event \$15 at TicketMaster

URBAN LOUNGE Edwin Krome 8pm (door); \$10 (adv)/\$15 (door)

WILD WEST SALOON Brent Lee

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BLACKSPOT CAFÉ Dialogue Wednesday

BUDDY'S Hump day with DJ Sexy Sean

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FLUID LOUNGE Wednesday Rock This

THE FOX Wind-up Wednesdays

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LUNAR LOUNGE Rock Out With Your Box Out Wednesday Night: no minors, no cover

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RED STAR Funk 'n' Soul funk, soul, disco, nu jazz, reggae, hip hop with Cool Curt, Yuni, Junior Brown, Remo

STANDARD Wednesday Gone Wild Feat with DJ Nestor Delano

STOLLI'S Wild Cherry House/garage with Tapswitch, Rezidnt Funk, fusion with Steve Velocity

VELVET UNDERGROUND Panic Every Wednesday with the JBOTS, indie mod rock dance party, 8pm (door)

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3) Stronger Kanye West

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6) Umbrella Rihanna

7) Paralyzer Finger Eleven

8) Buy You A Drink (Shawty Snappin') T-Pain

9) Party Like A Rock Star Shop Boyz

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CHRIS MURRAY

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VUE WEEKLY

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THE RAVEONETTES

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OCTOBER 11th

UK SUBS

AB IRATO

TROMA LISA

35

Hot Topic

HIM

With
Special
Guest

BLEEDING
THROUGH

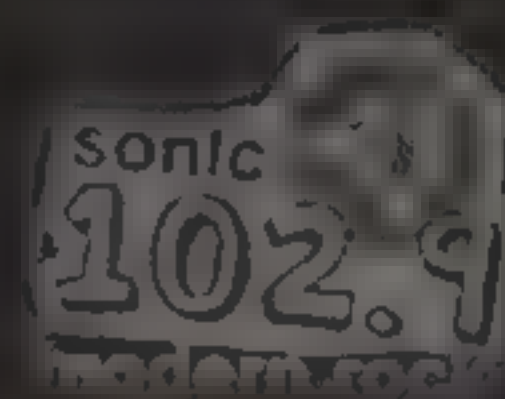
NOVEMBER 7
EDMONTON EVENT CENTRE
DOORS 8 PM - GENERAL ADMISSION

New Album
Venus Doom
In Stores 9/18
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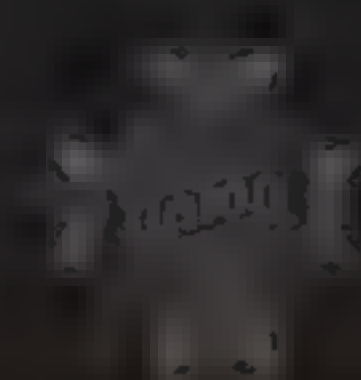
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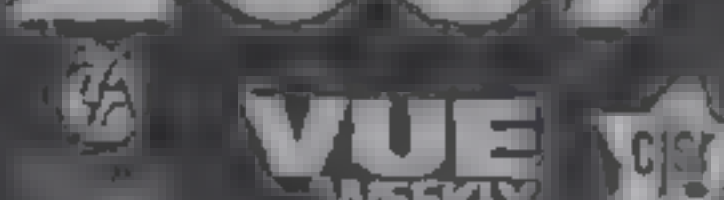
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Coat of Arms

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THE RYD **THE RYD**

SEPTEMBER 24 • STARLITE ROOM

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BLACKBYRD, FREECLOUD, ESTWELL

PRIVATE CLUB MEMBERS & GUESTS



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Union FOUR

TOASTERS

THE FLATLINERS **SAINT ALVIA CARTEL** **PEACOCKS**

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WITH GUESTS

THE BLACK HILLS

FRIDAY SEPT. 28 - STARLITE ROOM

DOORS 8 PM - ALL AGES



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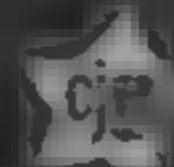
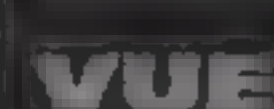


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WITH ATTACK IN BLACK

SEPT. 29 - STARLITE ROOM

DOORS 8 PM - LICENCED NO MINORS

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Champion

& His G-Strings

October 4 - Starlite Room

Doors 8 PM - 18+ ID Required

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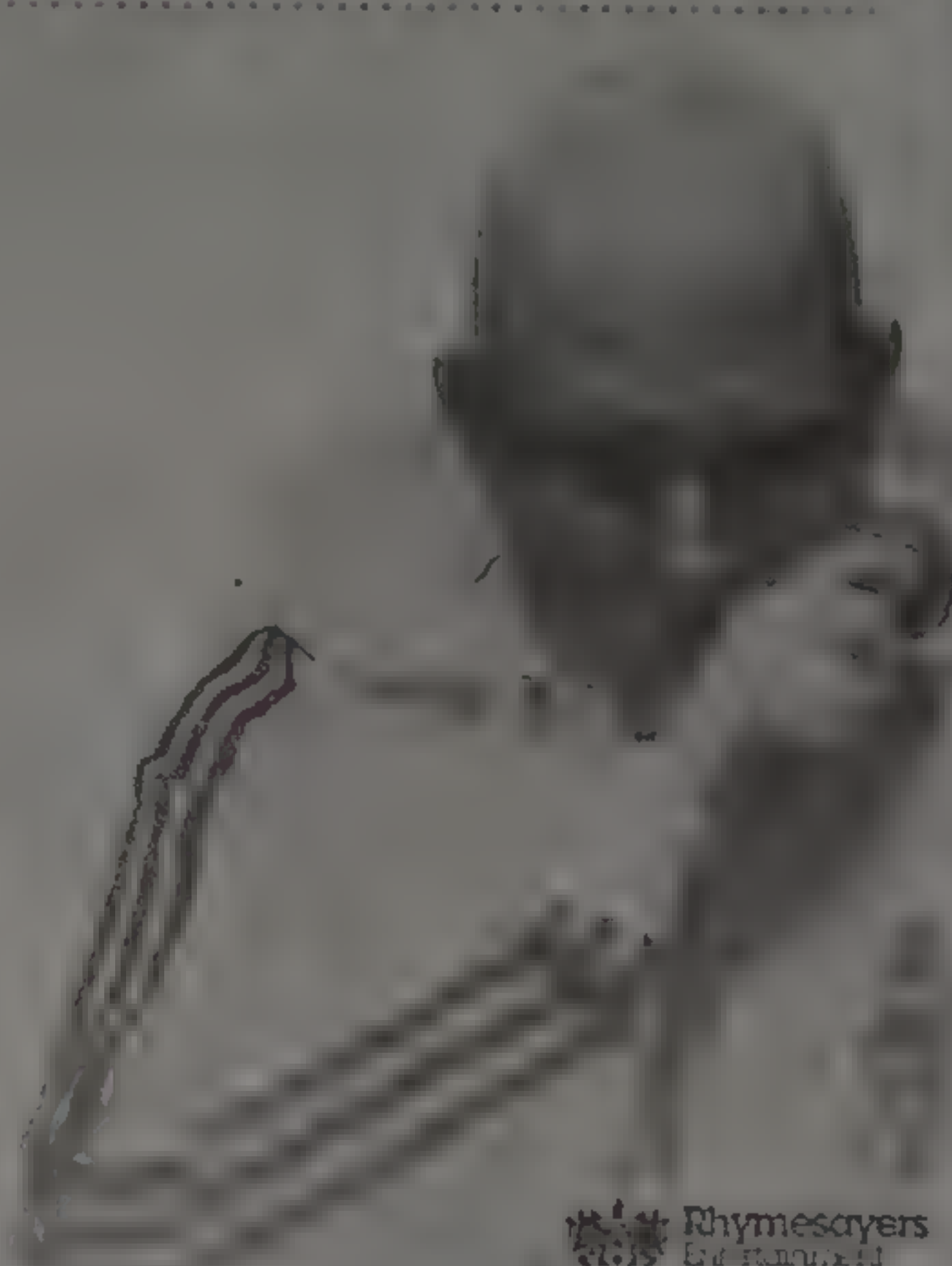
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WEEKLY



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with special guest

Jazze McNeil

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STARLITE ROOM

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WEEKLY



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VUE
WEEKLY



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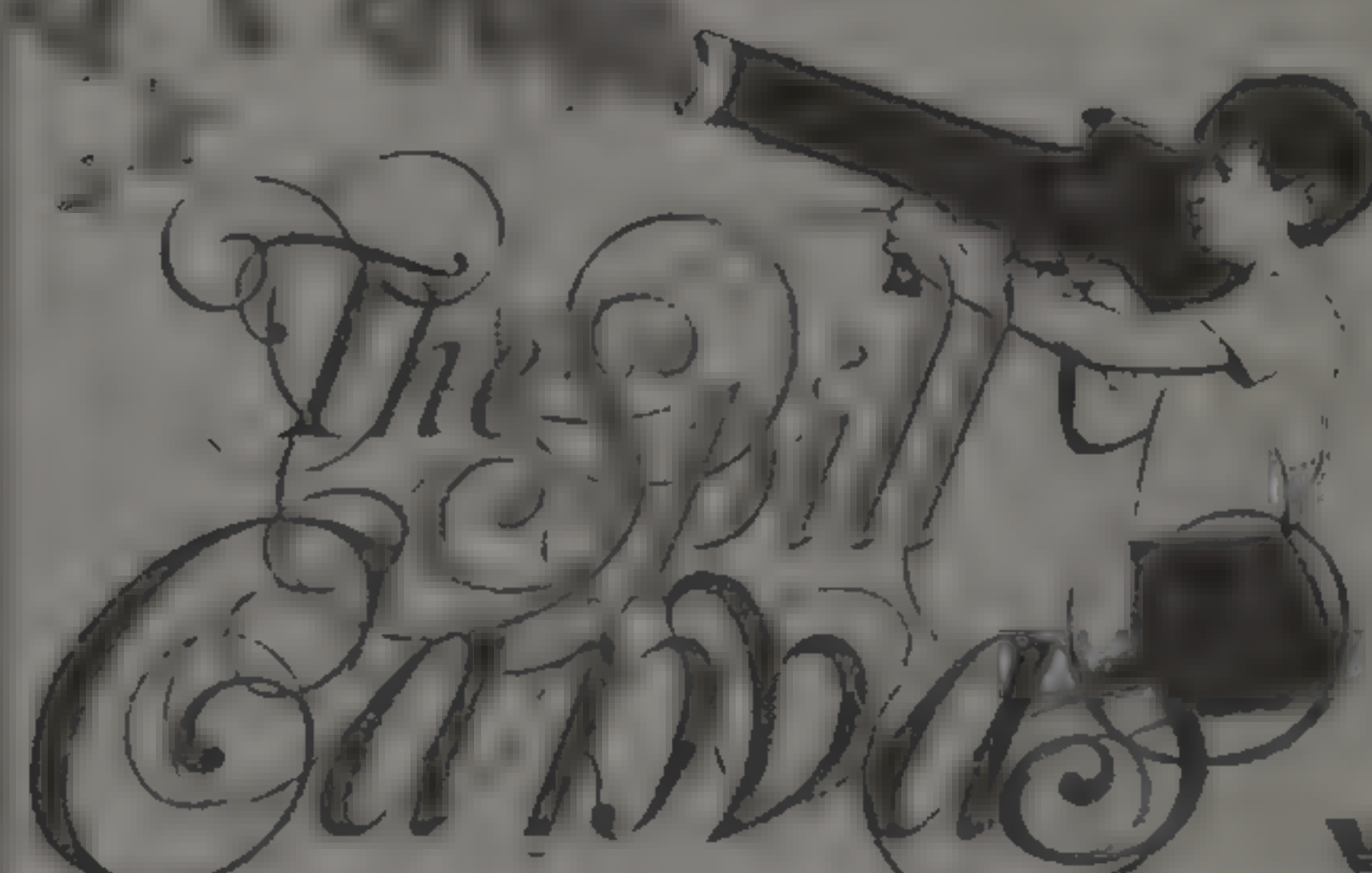


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OCTOBER 20, 2007

STARLITE ROOM

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VUE
WEEKLY



ON SALE NOW

DO MAKE SAY THINK

WITH APOSTLE OF HUSTLE

OCTOBER 26

STARLITE ROOM



18+ ID REQ - DOORS 8 PM - TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

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Wendy McNeill, wonder women and other difficult inspirations

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

Itend to write about underdogs stepping out from under a shadow and trying to do something good," reflects former Edmontonian-cum-current Swedish newlywed **Wendy McNeill**. Her voice is as theatrically acrobatic conversationally as it is in the service of her songs, honed over the course of five albums and innumerable experiments and collaborations, sliding from a high, girlish register into a conspiratorial growl at the drop of a feathered head-dress. "My last two albums had this theme of people overcoming things—the one prior to this was darker; this one has a little more sparkle."

The latter lustrous album is *The Wonder Show*, populated by a bevy of difficult beauties in vexing situations, wrestling with their appetites and groping for the light. McNeill's ditties—on *Wonder*, equal parts lurching sea shanty, cabaret burlesque, '60s Montreal coffeehouse and starlit waltz, like the aural lovechild of Scott Walker and Rickie Lee Jones—generally have elliptical narratives, but are unquestionably literary and often grounded in fact, however distant from McNeill's own time and place.

"I think everyone's looking for heroes," she concedes. "I know I always have, but I haven't found the regular trip to be that interesting. I'm looking for something to inspire me. I guess I've found mine by digging into historical figures. It's a really gentle way to be kicked in the butt—these are people who've lived it and died it. They existed and now they're gone. All that torment, y'know, and"—she emits a wry, bleating laugh—"dust in the wind! I try to learn from that and take from that gentle power."

BUOYED ALONG BY THE wildly romantic wheeze of McNeill's accordion, spare and percussive guitar, delicately frayed piano and jewel box full of glittering instrumental flourishes, whatever

PREVIEW TUES. SEPT 11 (8 PM)
WENDY MCNEILL WITH KRIS GLADBUSH
VELVET UNDERGROUND, \$15

"gentle power" she's plugged into becomes a bracing torrent. The women she channels heckle and coo, plead and rage, love and covet, sometimes in the course of one song. Throughout their losses, they remain defiantly in possession of their own hearts and minds.

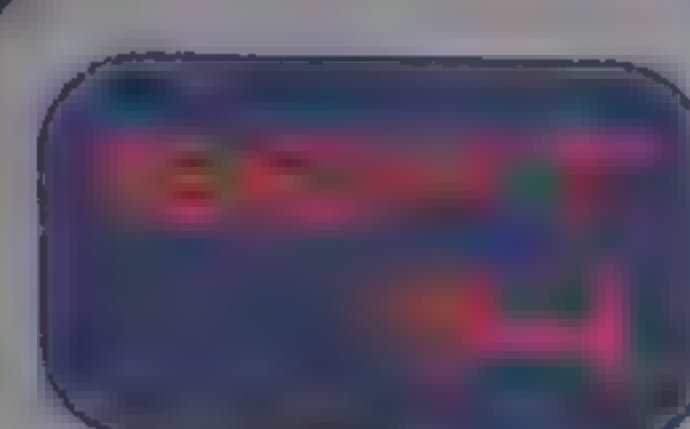
"I called it *The Wonder Show* because I wanted to stress the point: don't forget about wonder, the little spark that pierces through the bleakness," she explains. "I wanted it to feel full, full of life, so people would put it on and feel this surge of—oh!—I guess hope. That oomph to get beyond the shadow."

Wonder was released last year in Europe, but Canadian label Six Shooter scooped it up for a (deservedly) wider re-release this fall. The album's guests may help boost airplay: "I'm lucky to have very contemporary people, all hot indie kids, put their stamp on things," McNeill notes. In the wake of the bigness and brightness of *Wonder*, she seems far from whatever shadow plagued her airspace.

"I don't have to fight to stay alive, for now," she acknowledges. "For the most part—I wish I wasn't—but I'm not often satisfied with what I make, which is why I'm changing my process." McNeill is trying to be more still, sit with her material longer. "But there're characters demanding more songs. I really do feel like there are—ok, this'll sound hokey, but—'voices' of people's experience, women who've been around before, waiting to finish what they have to say. The big cosmic blender. When there's someone in a dark room trying to draw inspiration, they kind of come in and take shape." ▼

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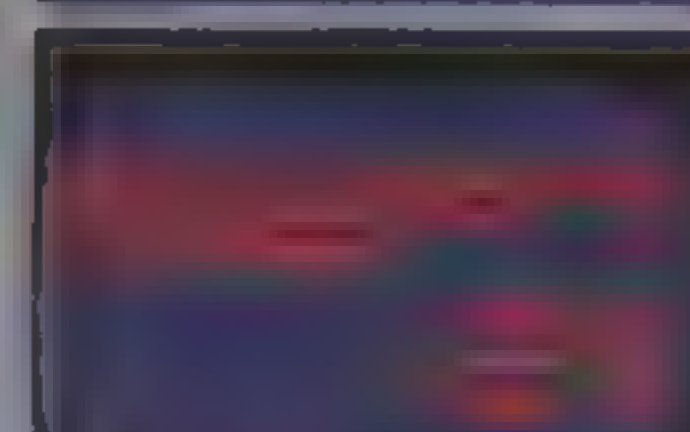


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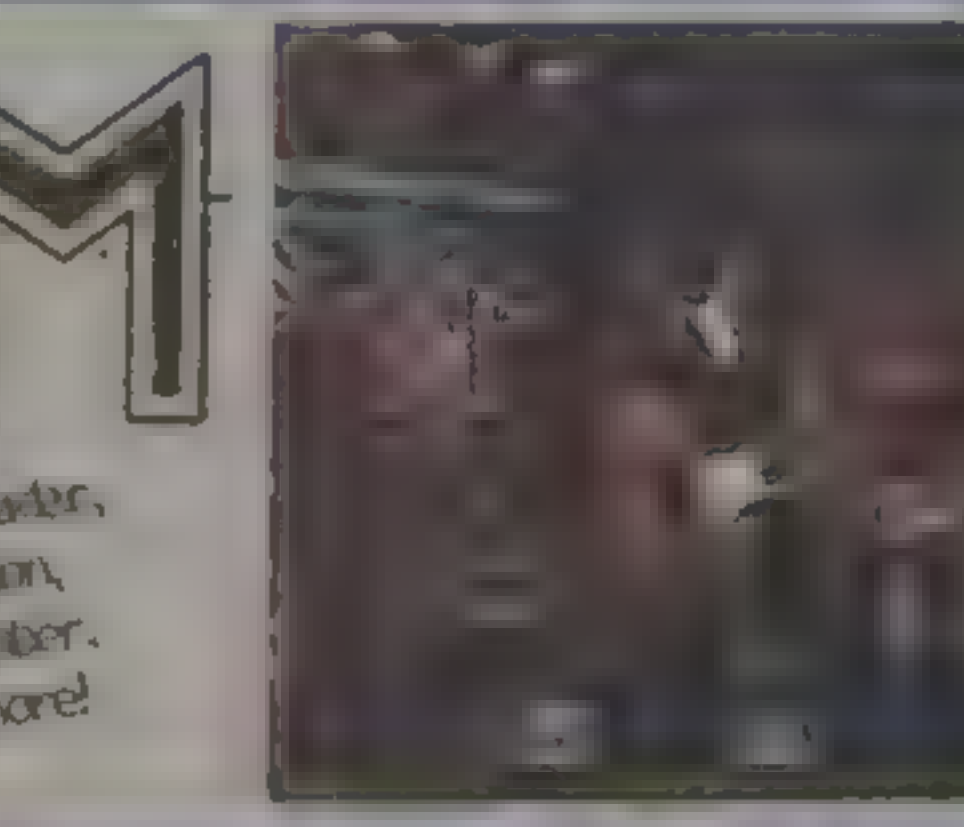


PRISM



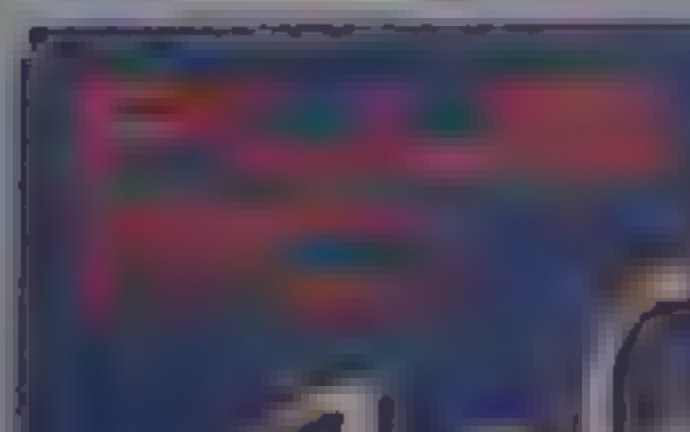
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Don Johnston



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Kanye West Graduates

MUSIC BACKLASH BLUES

It's far too simple to boil down the September 11th sales competition between Kanye West and 50 Cent as a battle of good versus evil. Considering they're both multimillionaires with occasionally shaky morals, the only difference that really matters is musicianship.

I hope West can win this race, not only on technical merit, but also on the tenet that he brings back an endearing human quality to commercial rap.

50 Cent's *Curtis* runs on the same subject matter—money, extended sexual metaphors, guns, drugs—that he's been leaning on for almost a decade. In comparison, West's third effort, *Graduation*, actually achieves its title: West is growing as an artist and delving into his ego problem with a sense of introspection that no other commercial rappers would dare lay on wax.

"People talk so much shit about me in barbershops / They forget to get their hair cut," explains West on the Premier-assisted standout "Everything I Am." West is clearly upset with his portrayal in the media—in one song, he claims to hate paparazzi "more than a Nazi"—as well as the negative aspects of success. As a result, this album lingers on the topic of returning to his roots. "I guess I shoulda forgot where I came from" closes a verse on single "Can't Tell Me Nothing," and he revisits the lyrics to one of his older songs, personifying Chicago as a woman on "Homecoming."

While his early work showed disdain for "career students" and sociopolitical corruptness, this record is significantly more honest and personal than anything

he's released previously. The final track, "Big Brother," is a song that examines his turbulent career relationship with Jay-Z ("I told Jay I did a song with Coldplay / Next thing I know he got a song with Coldplay") and opening cut "Good Morning" continues that relationship by sampling Jay-Z quoting Slick Rick ("Hustlers, that's if you're still living").

Sonically, *Graduation* seems to be influenced by West's DJ, A-Trak, with more electronic sounds and experimental samples (West has been referring to this sound as "stadium rap"): "Drunk and Hot Girls" is a ballad in 3/4 time with Mos Def that samples Can, while smash single "Stronger" prominently samples Daft Punk. This isn't a new development in hip hop—Busta Rhymes recently had a Top 20 single with the Daft Punk sampling "Touch It" Turf Talk had a West Coast hit with the Kraftwerk referencing "Do The Robot" and one of the seminal classic hip-hop tracks, Afrika Bambaataa's "Planet Rock," is built from a loop of Kraftwerk's "Trans-Europe Express." Incidentally, you can expect to see this kind of genre-blending go down at Subterranean Sound's new weekly dance party "Oh Snap!", happening at the Starlite Room every Saturday starting Sep 8.

Another separation between 50 and West involves socioeconomics. West grew up middle class in Chicago, whereas 50 Cent spent his early life raised by his grandma in the Southside Queens ghetto, selling crack from an early age and eventually getting perforated in the process.

On West's Steely Dan-sampling "Champion" he talks about his upbringing, saying, "We were like Will Smith and his son / In the movie, I'm not talking 'bout the rich ones." If you were to assess 50's life based on *Curtis*, you'd think he was Scarface, with the only allusion to his parents being dead at the beginning of the movie. I hope West can win this race, not only on technical merit, but also on the tenet that he brings back an endearing human quality to commercial rap. ▼

American soldiers come north to Refuse and Resist with a little music

CAROLYN NIKODYM / carolyn@vnewweekly.com

Patrick Hart's days in Canada are numbered. The AWOL American soldier applied for refugee status here. His application was denied. He filed an appeal. His appeal was denied.

It's his story, and the similar stories of the other 30 or so soldiers seeking asylum in Canada, that the **Refuse and Resist Tour** wants to spread. Two punk bands out of Toronto—Nikki's Trick and Skull Device (Hart is its lead guitarist)—began their cross-country tour on Sep 1 with the hopes of drumming up support for soldiers who find the war in Iraq to be a sham and have escaped to Canada. Unfortunately, according to the Canadian government, going AWOL is different than the draft dodging of the Vietnam era. Soldiers going to Iraq weren't conscripted, after all.

"It is different," Hart admits. "Yeah, I did sign up, but if you look at a lot of the cases of where people sign up, it's not that they're feeling patriotic, it's not because they feel it is their duty to serve their country, it's because they want to get out of poverty, it's because they want to get health care. They want to have a better life, they want to get a better education, and it's just unfortunate that the only ticket out of that is to go through the army. Because it is a great stepping stone, it is a great tool for someone that's just out of high school and that needs that kind of guidance from other people and that discipline."

While he joined because both his father and grandfather were in the military, one of the major reasons Hart continued his career was because his son, Rian, has severe epilepsy that requires costly medications—he just wanted to do right by

his family.

HART IS EXPLORING one more legal avenue in his bid to stay in Canada—the Pre-Removal Risk Assessment (PRRA)—but the likelihood of success with this application is slim to none. Any day, he could be forced to leave, forced to face the music of his decision.

In 2005, the nine-year military man decided that he wouldn't be going to Iraq—the pictures and stories he'd heard while stationed in Afghanistan were just too grisly and unjust—and decided to cross the border from his boyhood home in Buffalo at Niagara Falls, only calling his wife Jill in Kentucky afterwards. Their home in Fort Campbell was decorated in red, white and blue, after all, and in other interviews, she admits that she would have likely turned him in if she had known before hand.

That was before her employer on the base, Captain Pierce, told her that the army would cut off the Hart's health care and that he hoped their epileptic son Rian didn't have a seizure and that he could arrange with the army hospital to contact Patrick with the news that Jill had been sexually assaulted, presumably with the hopes that either of these "incentives" would lure the wayward soldier back.

Today, the family lives in Toronto, and Hart says that if he had his choice, he would stay in Canada—even if he could return to the States a free man.

IT WAS WHEN Nikki's Trick played a few gigs with Skull Device and the former's guitarist Adrian Catenacci heard Hart's tale that the idea for the tour was hatched

"Basically when I learned about Pat's story, that hit me pretty hard

PREVIEW THU, SEP 13 (8 PM)
REFUSE AND RESIST TOUR
WITH SKULL DEVICE, NIKKI'S TRICK,
ALL ELSE FAILS, LA BELLA VENDETTA
NEW CITY, \$10

and it just seemed like the right thing to do," Catenacci says. "Because the only reason I know Pat and I know his story is because we played a couple of shows with them. That's how I know his story. And I wouldn't have known about the War Resisters at all if it wasn't for music, so what better way to spread it further than through music and putting on shows across the country?"

"What strikes me is that these are people that want to live in peace and they're possibly facing punishment for that," he adds. "That's the bottom line. They want to live in peace. It's just unbelievable. It's unbelievable to me."

"I have no problem fighting, laying down my life for something that is honourable. I don't believe that the cause in Iraq is an honourable one," Hart explains. "I think that we went in—we were all lied to, and almost 4000 American troops have died because of that. And ya know, these are some of the finest people that I've ever met, were people who have put on the uniform. They are truly heroes."

"But even more so are the ones that give the middle finger to George Bush and say, 'You know what, we're not going to Iraq, screw you, Mr Bush,' and breaking away from that and coming to Canada." ▼

An online petition can be accessed at petitiononline.com/resister/petition.html For more information please visit resisters.ca.

THE WHEAT POOL

CD RELEASE SHOW
SATURDAY SEPT 8

VARSCONA THEATRE 10329 83 Avenue
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SHOW 9:00PM
LICENSED EVENT / NO MINORS sponsored by SHAMELESS RECORDS CANADA and SLEEMANS

REVUE / SAT, SEP 1 / ILLFIT OUTFIT / VELVET UNDERGROUND It's hard to get those crazy kids in Illfit Outfit to sit still, even for a second. In the five-odd times I've seen them perform, I don't think I've ever seen them play a song the same way twice. All of the tracks from their debut EP have been revamped, and are now quite comfortable with the spastic, dancing beat put down by drummer Jenni Roberts's sparkly kit. With the number of unsold copies of said album dwindling, and a handful of awesome new songs cropping up in the band's set list, here's hoping the Outfit might find itself in a studio soon to record a proper full-length. That is, if they can settle on a final version of their songs long enough to lay them down. —JOEL KELLY / joel@vnewweekly.com

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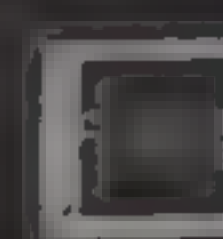
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THE MARK BIRTLES PROJECT

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SHOUT OUT OUT OUT OUT DJ SET / ROLAND PEMBERTON III & THE HUES

WEDNESDAY SEPTEMBER 12 LIFEMATION PRESENTS
SHINY TOY GUNS

THURSDAY SEPTEMBER 13 THREE PRESENTS
THE FUCKING CHAMPS
THE BIRDS OF AVALON / TWIN FANGS

FRIDAY SEPTEMBER 14 KICKASS MUSIC SERIES PRESENTS
GRIM SKUNK
MERYVN ALBIN / FIRST AID KIT

SATURDAY SEPTEMBER 15
THE DUDES TWO HOURS TRAFFIC & TEAM CANADA

SUNDAY SEPTEMBER 16
K-O-S WITH KILL THE LIGHTS

THURSDAY SEPTEMBER 20 CBC RADIO 3 PRESENTS
THE WET SECRETS
WITH BEND SINISTER & THE CLIPS

UPCOMING SHOWS: 22ND CHAD VANCAALEN • 24TH ALL THAT REMAINS
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WENDY MCNEILL
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FRIDAY SEPTEMBER 14
THE ELIXXERS AND GUESTS

SATURDAY SEPTEMBER 15
THE DEADCATS
SEASON OF NIGHTMARES / THE BENDERS

FRIDAY SEPTEMBER 21
THE DOERS
NOTES FROM THE UNDERGROUND / FORD PIER

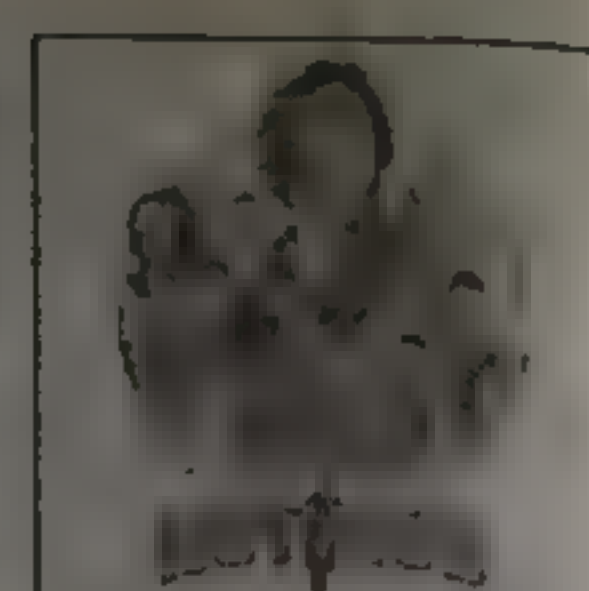
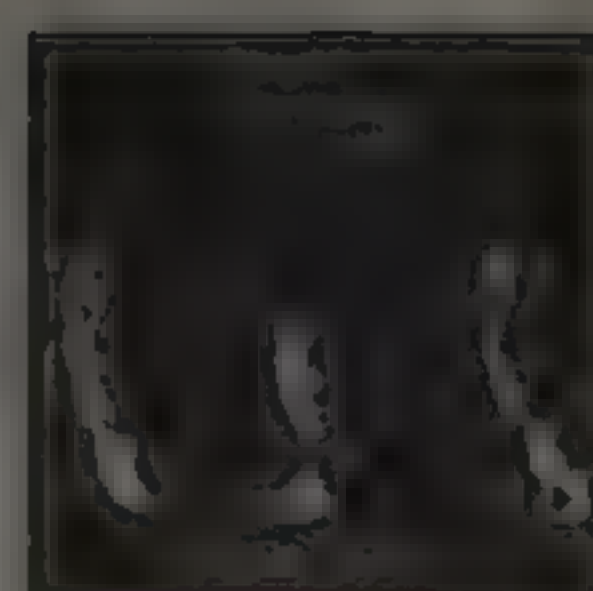
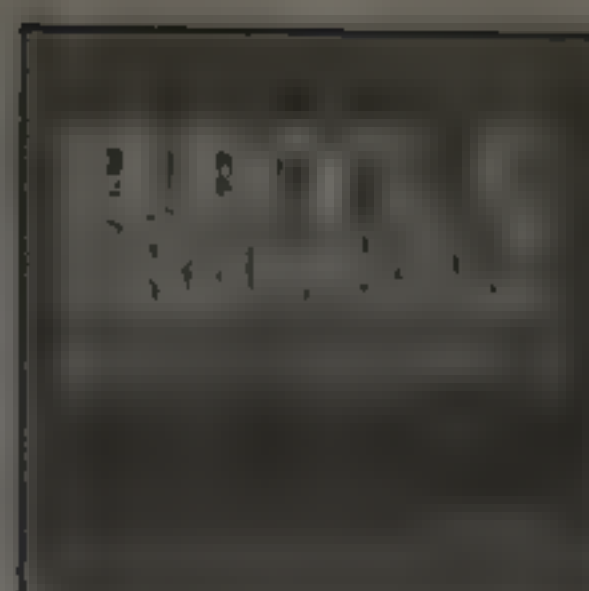
SATURDAY SEPTEMBER 22 POWERED MUSIC PRESENTS CD RELEASE
THE ROCKY FORTUNE
40 THIEVES {EP RELEASE} & NATIONAL FROST

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ALBUM REVIEWS

NEW SOUNDS



NEW BUFFALO
SOMEWHERE, ANYWHERE
ARTS & CRAFTS

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com
THIS ROCKS Sally Selmann's voice, fingers and singular mind labour together under the moniker New Buffalo, and for *Somewhere, Anywhere* the Australian multi-instrumentalist repeated the process that birthed her first record, *The Last Beautiful Day*—seclusion in a postcard-scenic town, just a girl, an elderly family piano and a host of analogue and electric instruments and recording geegaws. Once again, we're treated to Selmann's guileless fantasy music box: a touch blurred and boozy, darling but smart, boldly limned but daintily imperfect, snug and private—Carole King barefoot at the piano, looking inward, 21st Century style, but with the formidable pop heart of Serge Gainsbourg beating inside.

The warmth and sincerity of the ivory keys carries *Somewhere*, depositing the pretty calliope and beatbox vibe from *Beautiful Day* in favour of a stately atmosphere, brazenly full of sound rather than willfully ramshackle. Selmann has gained confidence in her acrobatic song structures and layering, and in her sure footing she playfully dazzles without losing the emotional core of her songs. As on her debut, some of that poignancy is also conveyed through twisty, expressionistic wordplay, but it's carried even further by Selmann's dreamy use of repeated phrases: a plaintive "you've gone my friend," a fey "I'm loving this feeling" and the gutting plea "bring me my sweetheart, I want to see him" in a towering, battered, gospel-tinged hymnal. Magnificent.

DOYLE BRAMHALL II
IS IT NEWS
YEP ROC

MICHAEL RAULT / mrault@vueweekly.com
THIS ROCKS *Is It News* showcases a Texas blues-rock veteran branching out and creating an edgy take on traditional blues conventions. At times it attains a Beck-like quality, a sound that was already applied successfully to the blues in Rick Holmstrom's *Hydraulic Groove* of 2002, but nonetheless it's still great to hear further experiments in this territory. The title track comes on with a low-down blues groove, and the album moves through a breakneck soul jazz groove in "Chateau Strut," then on to a new age lo-fi sound in "Tortured Soul." The album explores various blues-related genres, and conjures up many different soundscapes, and in that way it never becomes boring.

The best song might just be the closer: "Little Star (The Moon is Shining)," which combines Otis Rush-y lead guitar playing with a melody, lyric and processed vocal tone which could have been taken from a long-lost Gene Vincent cut. All this is relentlessly driven along by Jerome Green-style maracas over top of a 3/4 shuffle groove. The best part of this cut is that the chorus gets stuck in your head and then it just won't get out. This album has at least four or five songs I would want to hear get some regular radio rotation, and at least one track that completely blew me away, all the while trying interesting ideas while not getting too far away from the blues-roots world of music.

YOUNG MARBLE GIANTS
COLOSSAL YOUTH
DOMINO

ALEX KONYE / alex@vueweekly.com
THIS ROCKS This is another in a line of Domino re-releases so good you have to sit down because of the knee-buckling wave of supercool. *Colossal Youth* was an album of unimaginable beauty and simplicity in its time; basically, it could be the greatest 8-bit video game soundtrack that never was. And, of course, this is all the more true when you compare it to the raft of over-produced singles-and-filler that commonly pass for albums these days.

The songs vacillate between intense, muted strumming of clean guitar accompaniment to sublime and mundane diary entries and instrumental melodies that sound like you're working through the last level before you face *Super Mario's* Bowser. The beauty of this package is the additional material—a John Peel session and some collected EPs, both bonus discs as intense as the original album. This is a must-have for hipsters looking to reconnect, and for fans of the Aislars Set.

VARIOUS ARTISTS
HOT ROD
LEGACY

LEWIS KELLY / lewis@vueweekly.com
THIS IS OK Film soundtracks have a varied history. They're usually about as good as the movies to which they're linked, but the odd one is better or worse than its parent. One such soundtrack is that of *Hot Rod*: unlike the film, for the most part, it's pretty good. If most of the songs on *Hot Rod* sound like they're direct out of 1983

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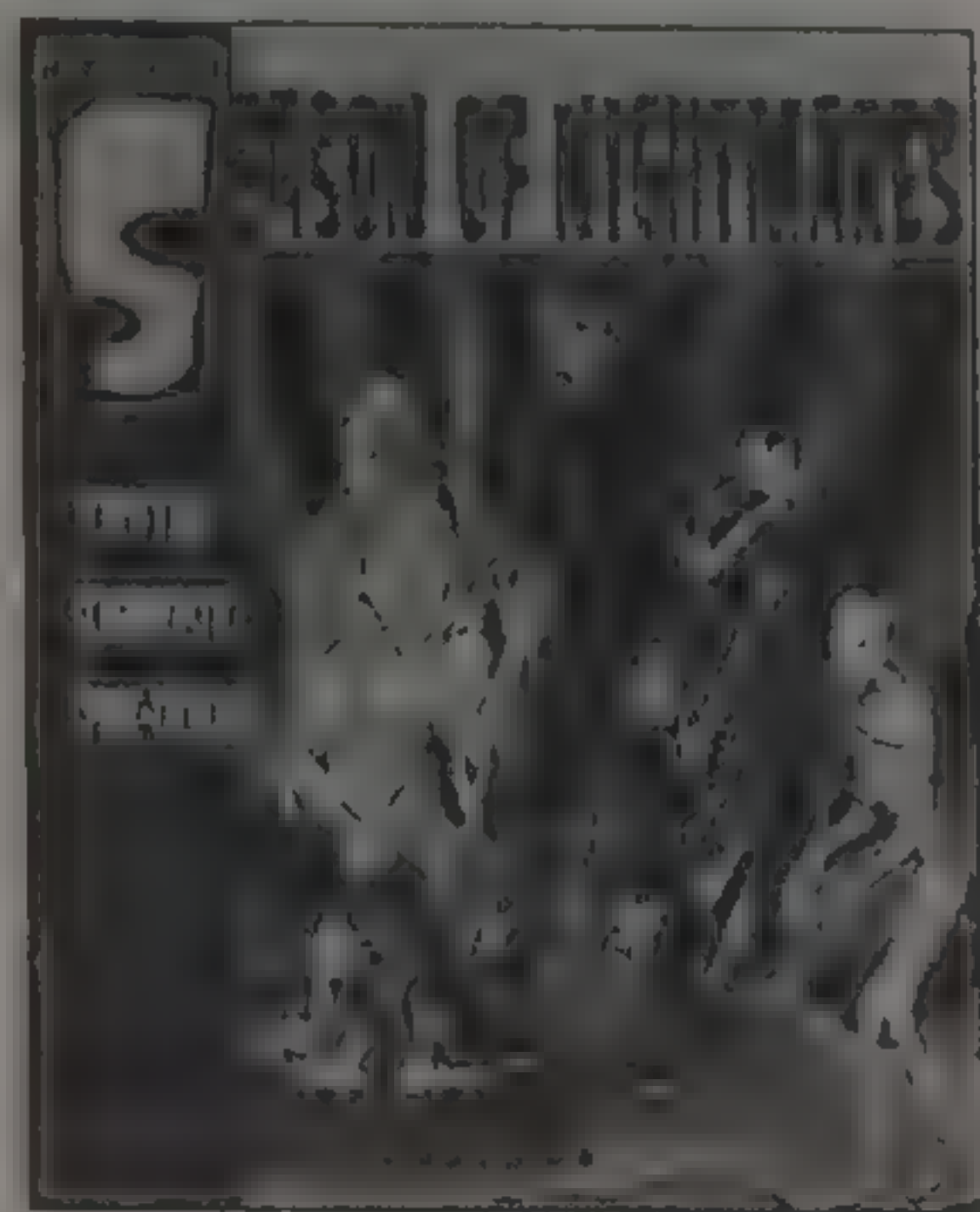


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Now playing: Attack of the Fifty Foot Psychobilly Bands!

MUSIC **ENTER SANDOR**
STEVEN SANDOR
steven@vueweekly.com

It's funny how we associate musical subgenres with geography. We all know that death metal has its biggest following in Scandinavia. Gangsta rap is always linked with the toughest neighbourhoods of Los Angeles.



And, soon, psychobilly may be linked with Western Canada. That's because no part of the world has embraced this very specific subgenre—which sees bands with greased hair, bowling shirts and stand-up bass players take '50s B-movie horror imagery and use it in their music—as has Western Canada.

Flying Saucer Records, arguably the world's preeminent psychobilly label, is based in Vancouver, and bands from the United States are finding that audiences in this part of Canada are far more receptive to the mix of horror and rockabilly than music fans in their own nation.

There's no reason to believe that the upcoming Flying Saucer Records showcase, which goes down Sep 15 at The Velvet Underground, won't con-

tinue the trend of rabid Western support for psychobilly.

"From a label standpoint, psychobilly has rapidly caught on in Western Canada," says Michael Dennis, the owner of Flying Saucer. "Just this year alone, a lot of bands from out east—Gutter Demons, The Brains, Creepshow, Matadors, Alley Dukes—and international bands such as The Coffin Kats (Detroit), Zombie Ghost Train (Australia), and The Peacocks (Switzerland)—have toured out here with great success especially in Edmonton, Calgary, Vancouver and Victoria. Kids and young adults have been starting up psychobilly bands in such small towns as Vernon, BC, Jasper, Alberta and Moose Jaw, Saskatchewan."

Bill Muhlstein, singer from Seattle-based Season of Nightmares, who will be playing the Edmonton showcase next week, says his band has been surprised at just how much more enthusiastic Canadian crowds have been than in the group's home state. The band's new album, *Monster Mash Into the Fifth Dimension*, is one of Flying Saucer's most popular platters.

But, why psychobilly? Now that punk's gone mainstream, kids need to work harder to find rebellion music.

"I guess it all comes down to pissing off your parents and any way you can do that is the right way," says Muhlstein.

Rockabilly is a form that always had a sense of rebelliousness to it. At one time, greased hair freaked old ladies out like mohawks did when punk was actually angry music.

"Rockabilly was the punk music of its day," says Muhlstein.

And in Western Canada, that tradition is still being honoured. ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

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it's because they actually are. John Farnham, Trevor Rabin and Swedish hair-metal phenomena Europe are the order of the day here. There are a few anachronisms and fossils—Peter Dinklage, DJ Rumpleskillz, a Misfits cover—but mostly it's all '80s, all the time. If that's your thing, *Hot Rod* isn't a bad record. Otherwise, well, it might be good for a laugh.

KEVIN HOUSE
THE WORLD OF BEAUTY
BONGO BEAT

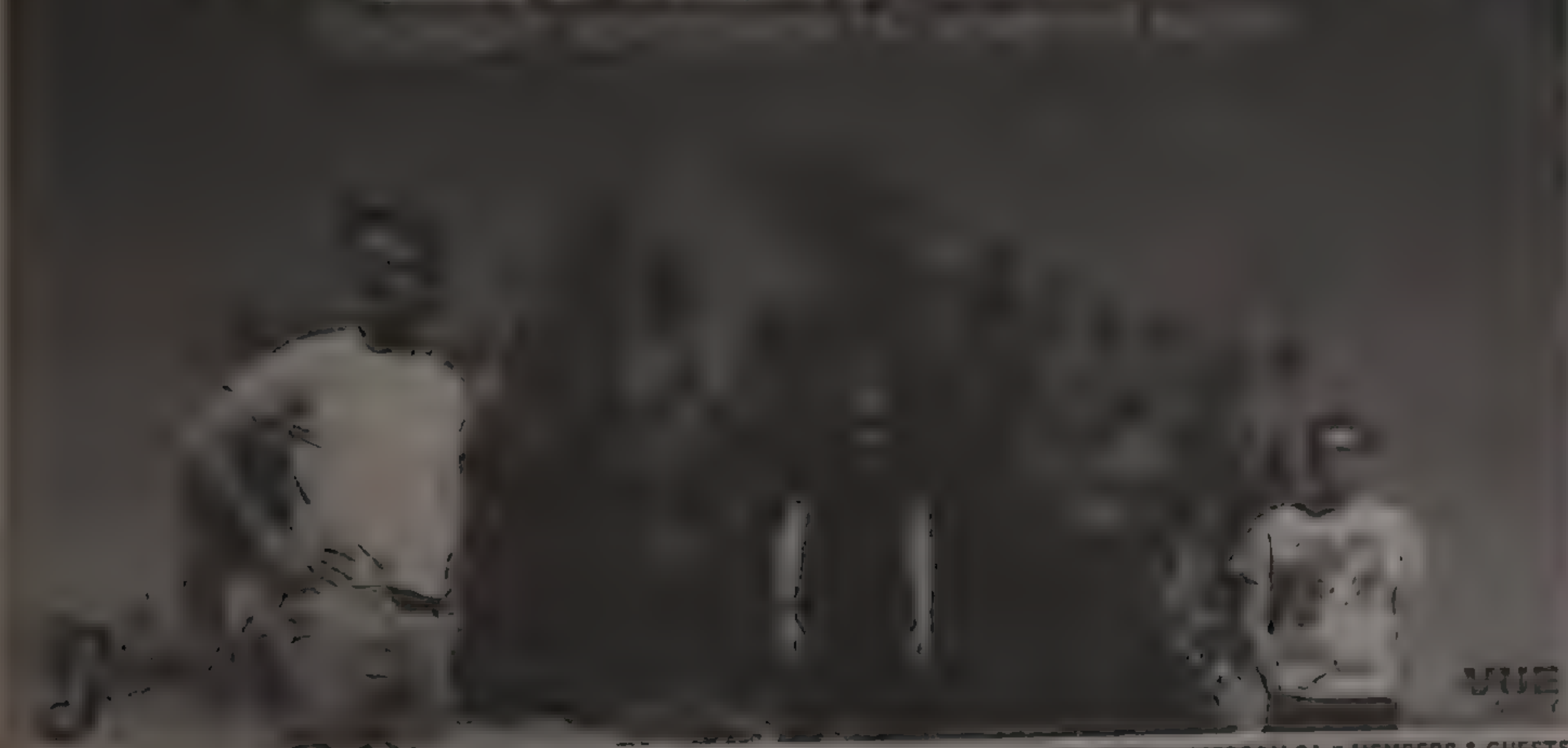
ALEX KONYE / alex@vueweekly.com

Here is Canada's answer to subdued British folk-rocker James Yorkston. Everything in Kevin House's world seems beautiful, which translates into a stripped-down session of guitar plucking, brushes on snare and the occasional swell of a lap-steel. The album never deviates from a vibe like House has just rolled out of bed. Although all the tracks are equally good, Kevin manages to incorporate a trumpet solo into "All the Planets All the Stars" that adds some magic not unlike a Chuck Mangione dirge in an episode of *King of the Hill*.

Like a Nick Drake record, this is a 45 minute equanimous ode to a caterpillar moseying along a branch and a cloud morphing from a hurdy-gurdy into a quasar; and it's nice to see that people are still into the conceptual ode.

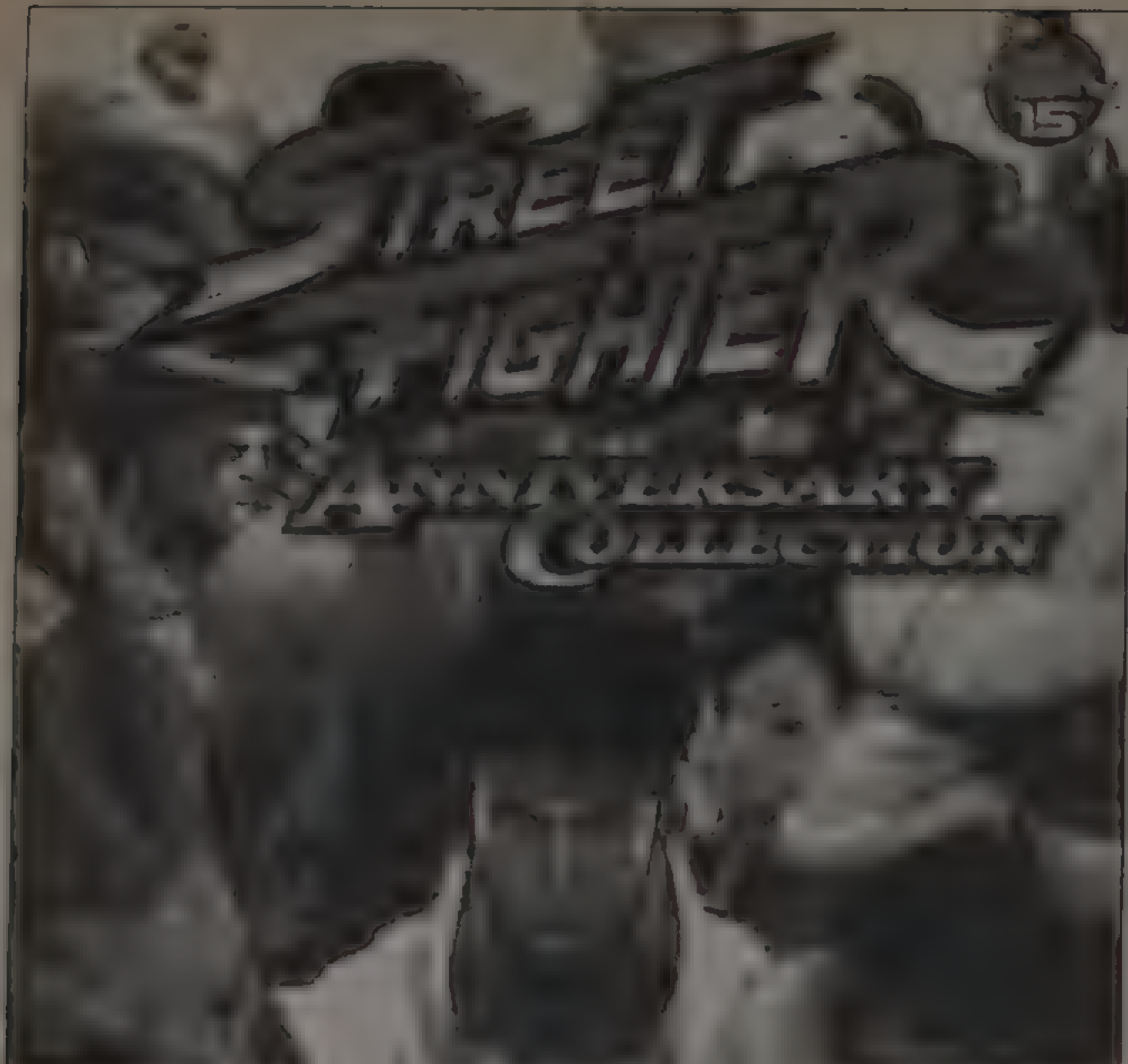
THE FUCKING CHAMPS

BIRDS OF AVALON & TWIN FANGS



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PREVIEW / WED, SEP 12 (7 PM) / SHINY TOY GUNS / STARLITE ROOM, \$15
THU, SEP 13 (8 PM) / THE FUCKING CHAMPS / STARLITE ROOM, \$15

Here's a question for you: if Shiny Toy Guns brought its indie-rock/electronica sound along to a street fight against the lean and mean rock 'n' roll trio The Fucking Champs, who would win? The answer: hands down it would be The Fucking Champs. Why, you ask? Well, because it's THE FUCKING CHAMPS, and you just can't beat The Champs with some little plastic toys. Unless, of course, Shiny Toy Guns came out like Rocky Balboa did in the first *Rocky* film and got all underdog on the opposition and beat The Champs down with a little electronic superiority, leaving the trio bloodied and beaten in some back alley underneath a bunch of dented trash cans. It's too bad we're not going to find out who would win that battle—both bands are playing the Starlite, but not on the same night. At least you can check 'em both out and imagine the fight like it's some old-school video game dust up. —EDEN MUNRO / eden@vuweekly.com

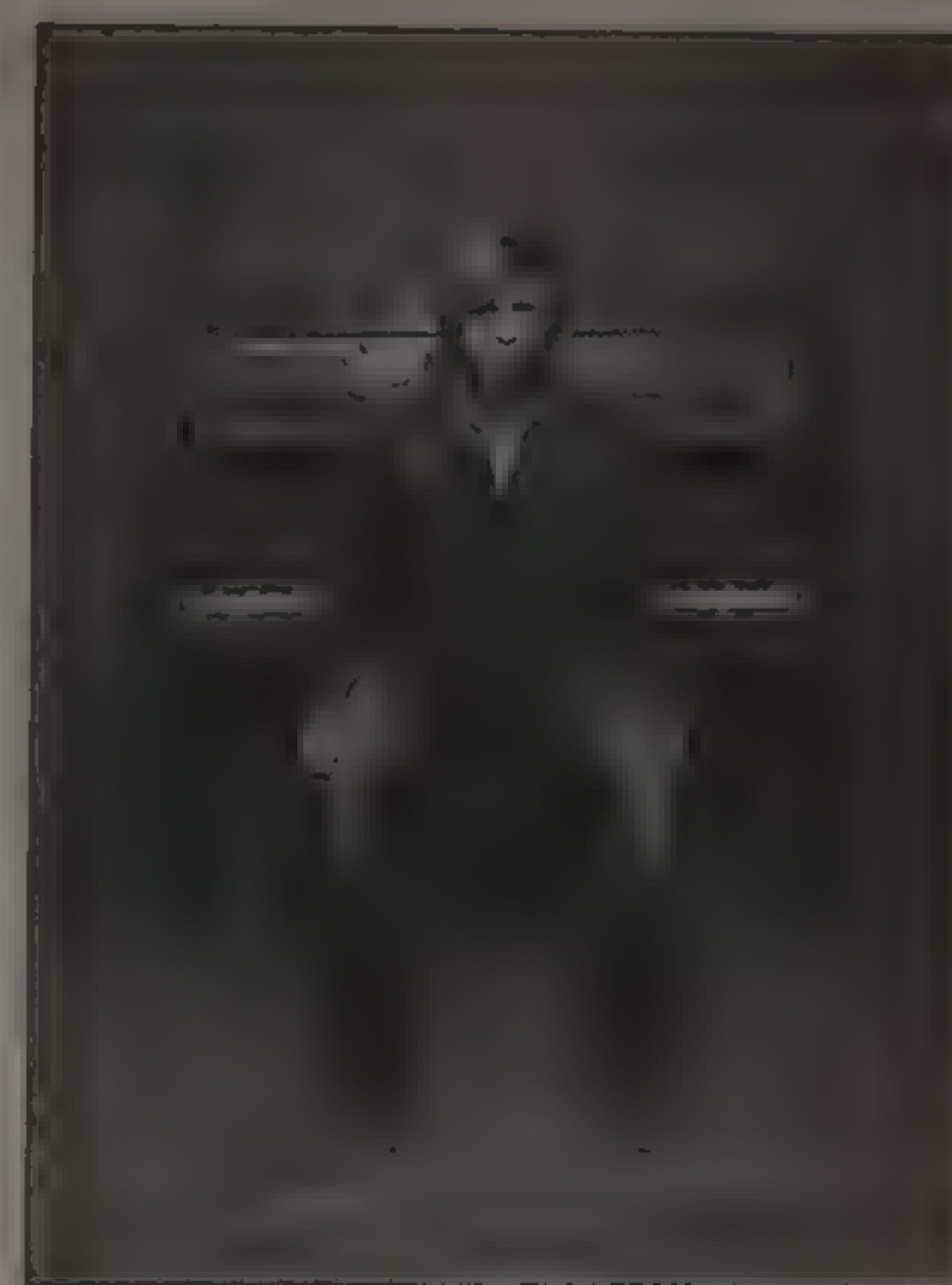
This country is *Tailor Made* for Byrne

EDEN MUNRO / eden@vuweekly.com

When vocalist **Brian Byrne** joined up with I Mother Earth back in 1997 for the first of two albums, few could have predicted where the next decade ended up taking him. Byrne is now fronting his own band and, rather than reliving the modern rock of I Mother Earth, he's kicking up the dust with his second solo album, *Tailor Made*, which, while still rocking, shows a lot more country as well. But, according to Byrne, it's really not that far of a jump between the sounds of I Mother Earth and his solo work.

"Country was something I really denied as a kid—depending on who I was hanging around with at the time, I was like, 'No, I'm going to listen to this Fugazi record. Country sucks,'" Byrne laughs. "But then as you get older, who cares? Good music is good music. It doesn't matter if it's punk or country or metal or whatever. If it's good it's good. Especially after getting married and having a kid, I'm way less interested in trying to be cool."

Of course, there's a long history of mixing country and rock, from the obvious Southern rock of Lynyrd Skynyrd to Johnny Cash's 1996 album with Tom Petty & the Heartbreakers, *Unchained*, and then there's the wide range of punks who have mixed heavy doses of country music into their music over the years. Byrne quickly puts Social Distortion's Mike Ness at the top of that list, partly for



PREVIEW

THU, SEP 13 (8 PM)
BRIAN BYRNE
 MYER HOROWITZ, \$12

the two solo country albums that he put out, but also for the songs he wrote for Social Distortion.

"The stuff that he did with Social D, it could have gone either way at any second," Byrne notes. "When we're younger, we're way more caught up on the labels and the things that you might want people to think you are, but at the end of the day you can call yourself whatever you want—it's people who listen to it who are going to finger it and go, 'No, it's this, actually.'"

"In every press release so far, peo-

ple keep calling my new record 'Outlaw Country,'" he continues. "Well, I don't know that it's outlaw country—I think that there are a thousand different influences—but it doesn't matter what I say. It really doesn't. At the end of it all people will either listen to it and get it or they won't, and you're either out touring a record for a year or you're back to the drawing board. That's the truth of it all."

BYRNE ADMITS THAT he's happier with this latest album than with his first solo release, which had a much slicker sound to it. He explains he had no control over the sound of I Mother Earth's albums, so when he went into the studio for the first time on his own, the process was somewhat intimidating, leading to some compromising between him and his producer, Tim Thorney.

"I had written a bunch of songs—at the end of the day do I think they came out exactly how I intended? No, I don't at all," he recalls. "I was very much led along, and not in a bad way at all—I love the guy I worked with—but I didn't really have much to say about the sound of the record. The songs were mine, but the sound of the record, that would have been different for sure."

"I hope that [*Tailor Made*] is a truer reflection of what's going on. Even in the production it's a little more jangly, it's not quite as slick, it's a little more upbeat than the last record. This is kind of like where I'm headed." ▼

ZODIAC | FREE WILL ASTROLOGY

freewill@vuweekly.com

ARIES (MAR 21 - APR 19)

A few years ago, the Cambodian government decided that the country's karaoke bars had become hotbeds of vice. To suppress their evil influence, the prime minister called out the army's bulldozers and demolished them. Keep that in mind as an example of how *not* to proceed in the coming week, Aries. While the astrological omens do suggest that you should phase out bad and inferior influences from your life, they also warn against resorting to overkill. As you rightfully purge the weird karma lingering in your vicinity, don't create a new batch of weird karma.

TAURUS (APR 20 - MAY 20)

"The secret to success is to always be in love," said educator and ex-army officer John H. Stanford. "Staying in love gives you the fire to ignite other people, to see inside other people, to have a greater desire to get things done than other people." Did Stanford mean that you should be forever infatuated with some irresistible human being? Or was he referring to a more all-purpose phenomenon, like being in love with life? I urge you to meditate on this matter, Taurus, because you are, in my astrological opinion, going through a phase when love is *everything*. It's the question and the answer, the hammer and the nail, the dreamy necessity and the pragmatic mystery.

GEMINI (MAY 21 - JUN 20)

There's an old Motown song, "You Really Got a Hold on Me," that has these lyrics: "I don't like you, but I love you / I don't want you, but I need you." Is there anyone or anything fitting that description in your life, Gemini? If so, this is a good time to take inventory of your relationship and change it if you don't like what you see. A question you might want to ask yourself: Is there a noble purpose in enduring the painful discrepancy? Or are you addicted, feeding a bad habit because of an old wound that you wrongly think you can heal through this torment?

CANCER (JUN 21 - JUL 22)

For my friend Leslie, the year 2003 was great for her personally, but terrible for five of her friends. One was committed to a mental institution and given shock therapy, while the others were lost to jail, heroin, political persecution and a religious cult. Ever since then, Leslie has made it her specialty to monitor her friends' fortunes and offer them extra attention if they have veered off course or gotten into trouble. While that's a demanding responsibility to sustain all the time, I suggest you consider taking it on in the coming weeks. According to my reading of the omens, your allies could really benefit from your focused feedback.

LEO (JUL 23 - AUG 22)

"Success is dangerous," said Picasso. "One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility." Sorry to start your horoscope with a warning, Leo, especially given how much beautiful success you've generated recently. But the

astrological omens suggest you may soon be tempted to turn your spontaneous outpourings into pat formulas. And that would be a shame. There's still a lot more fresh hot mojo brewing within you, and it'll reach its highest expression if it keeps surprising you. Trust what's fresh, uncategorizable, and at the frontiers of your understanding.

VIRGO (AUG 23 - SEP 22)

When big egos bluster and bounce off the walls, you're a master at cleaning up the messes. When glory hogs get careless about the details, you're good at patching up the resulting holes. And when people with stunted emotional intelligence try to assert their control-freak fantasies without acknowledging anyone's feelings, you can be the savior who steps in to prevent full-blown chaos from breaking out. I admire these skills of yours, Virgo, and I hope you invoke them if necessary in the coming week. But I also want to make sure you know that you've been granted a poetic license to have a bigger ego than usual, and to flirt with being a benevolent glory hog, and to maybe even play around lightheartedly with your own control-freak fantasies.

LIBRA (SEP 23 - OCT 22)

Someone calculated the mass of all the data that flows over the Internet in the course of a year. The trillions of terabytes of information tip the scales at a mere .00004 ounce. I suspect that a similar disjunction will occur in your life during the coming days. Maybe you'll create a weightless miracle with incredible staying power. Or perhaps you will oversee a potent and intense and profound change

that will be difficult to measure and almost invisible to casual observers.

SCORPIO (OCT 23 - NOV 21)

It's an excellent time to clearly and precisely define what heaven on earth would look like for you. So study the following mission statement, written by my reader Darla Fremos, then compose your own. "In my perfect world," says Darla, "I'd spend the mornings lying in long grass filled with fragrant flowers at the edge of a lake high on a hill above a sleepy town. After a noon siesta, I'd take a leisurely walk along a birch-lined road to my command center, where I'd join my team of associates as we spent the next eight hours managing my global network of activists working to end poverty and hunger."

SAGITTARIUS (NOV 22 - DEC 21)

"Trying to be a first-rate reporter on the average American newspaper," wrote media critic Ben Bagdikian, "is like trying to play Bach's *St. Matthew Passion* on a ukulele: The instrument is too crude for the work, for the audience, and for the performer." But if anyone could pull off such a feat, Sagittarius, it would be you in the state you're in now. You're ingenious at making the best out of mediocre situations. You have a special ability to transform limited resources into useful and valuable assets.

CAPRICORN (DEC 22 - JAN 19)

I predict that you will soon be drinking your morning wake-up beverage out of a goblet made of gold mined in ancient times. Out of nowhere, servants will arrive and offer to wash your feet in jeweled basins once used to baptize the children of

queens. Maybe most exciting of all, you will command the power of the wind and lightning. Okay, so maybe everything I just predicted will only occur in your dreams. But even if that's the case, it's a sign that you're in a heightened state of receptivity to miracles and wonders—which suggests that they will soon be swirling around you.

AQUARIUS (JAN 20 - FEB 18)

Here are a few of the interesting developments I expect that you will have enjoyed by the end of September: unexpected revelations about your past; a deeper commitment that spawns more freedom; an ethical use of smoke and mirrors for the most important hocus-pocus of the year; unheard-of emotions that are so transformative they make pain unnecessary and—speaking metaphorically here—a night journey down a dark road that leads to a pile of coal where a huge diamond is hidden.

PISCES (FEB 19 - MAR 20)

It's an excellent time to seek out a more intimate relationship with your muse. I'd love to see you two develop a deeper commitment to each other. And if for some bizarre reason you don't have a muse or have lost touch with your muse, it's a perfect moment to correct that intolerable situation. And don't tell me that you're not an artist or writer or musician, and therefore don't need a muse. *Everyone* needs a muse, even soccer moms and homeless mimes. Especially these days, your well-being depends on the unpredictable inspirations that can best be provided by a person or spirit or luminary who captivates your imagination and drives you crazily sane with mysterious revelations. ▼

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CLUBS/LECTURES

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon, incl holidays (7:30pm)

BACKYARD COMPOSTING AND GRASSCYCLING John Janzen Nature Centre (496-2925) • The principles of composting/grasscycling • Wed, Sept. 12 (7-9pm); \$10 • Wed, Sept. 19 (7-9pm); \$10 • Wed, Sept. 26(7-9pm); \$10

BLACKSPOT CAFÉ 15120a Stony Plain Road (481-7768) • Afternoon casual chess club; Sun, Sept. 9 (2-10pm) • Film, *Everybody's Gotta Learn Sometime* (9/11 related film); Sept. 10 (8pm screening), discussion group to follow • Film, *9/11 Mysteries*; Sept. 11 (8pm screening), discussion group to follow

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1999) • Basketball; Mon (5-7pm) • Healing Circle; Mon (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball; Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • Beadwork Class; Wed (6-8pm) • C.N.F.C. Pow-wow; Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class; Thu (6-8pm) • Elders and Residency; Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night; Fri (6-8pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

GREEN PARTY EDMONTON AREA MEETING Sprucewood Library meeting room, 11555-95 St, www.greenparty.ca • The Edmonton and area Green Party meets the second Thu of each month • Thu, Sept. 13 (7pm)

HARM REDUCTION PUBLIC FORUM Stanley A. Milner Library Edmonton Room (downstairs), Churchill Sq (902-2736) • Find out about the future of harm reduction programs in Alberta with panel participants Libby Davies, Barbara Ross, Rosemary Fayant and others • Sept. 13 (1:30-3:30pm)

HARVEST FESTIVAL Cityfarm, www.city-farm.org (488-2500) • A farmer's market featuring live music by Chris Durand Three Little Birds (folk, reggae, blues) • Sat, Sept. 15 (12:30-4:30pm) • Admission by donation, free bus available from Belvedere LRT station and Evergreen Facility Centre

THE HEALTHY CEO Shaw Conference Centre (917-7899) • Edmonton Economic Development Corporation (Architecture, Engineering and Construction Cluster) presents speaker and author Dr. Larry Ohlauer • Sept. 18

HONOURING OUR GRANDPARENTS Mennonite Centre for Newcomers, Rm B-103, 10010-107A Ave (994-0669/964-1925) • Gala banquet, silent auction • Sept. 8 (6-10pm) • \$40 (adult)/\$20 (12 and under)

HOPSCOTCH-FESTIVAL OF FINE WHISKEYS AND BEERS Winspear Centre • Fri, Sept. 14 (7:30pm) • \$60

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB Allendale School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings. Photographers of all levels are welcome • \$40 (membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

LEADERS IN REHABILITATION: THE PERFECT STORM Shaw Conference Centre (735-7912) • Capital Health, Calgary Health Region and the University of Alberta are hosting this conference on the future of the rehabilitative healthcare sector • Sept. 13-15

LUNCH AND LEARN: INSURANCE FOR NON-PROFIT ORGANIZATIONS Strathcona Library Program Rm, 8331-104 St (988-0200) • Sept. 10 (12:30-3:30pm) • \$25 (non-member)

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

ROBERT LEMAY ART TALK Stanley A. Milner Theatre (downstairs, Edmonton Public Library, 7 Sir Winston Churchill Square) • Free public lecture by Robert Lemay • Sept. 13 (7pm)

ST. STEPHEN'S COLLEGE Free noon-hour lectures series: *Leadership in Change* with Geoff Wilfong-Pritchard • Sept. 7 (noon-2pm)

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

UFO'S AND INTELLIGENT LIFE IN THE UNIVERSE: WHO'S OUT THERE? TELUS World of Science, 11211-142 St (452-9100/cal451-3344) • Conference featuring a popular UFO experts; discussionS from a scientific perspective • Sept. 14-15 • \$80

UNIVERSITY OF ALBERTA Timms Centre lobby, 112 St, 87 Ave • Readings and conversation from Kevin Kerr, playwright in residence (2007-2009) and former playwright in residence, Don Hannah • Tue, Sept. 11 (7pm)

VEGETARIANS OF ALBERTA POTLUCK Riverdale Community League Hall, 9231-100 Ave, vao@planet.ion.net • Peter Amerongen will speak on the Net Zero Energy Housing Project in Riverdale, and host a tour of the duplex. Bring a vegetarian, vegan or raw vegan dish to serve at least 6 • Sun, Sept. 9 (5:30pm) • \$2 (member)/\$4 (non-member)

WASKAHEGAN TRAIL ASSOCIATION • (434-6264) Free guided hike, about 9.5 km at Berg Stopover. Meet at 9am at the Bonnie Doon Recycle, 85 St, 85 Ave; Sun, Sept. 9 • (231-0732) Free guided hike, about 9 km at Miquelon South shore. Meet at 9am at the Bonnie Doon Recycle, 85 St, 85 Ave; Sun, Sept. 16

THE WILLPOWER INSTITUTE 12520-135 Ave (451-9535/459-0470) • Free meditation course based on the teachings of Phra Tep Jetiyajam • Orientation: Fri, Sept. 7 (7pm); classes start: Mon, Sept. 10 (7pm)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue each month (7pm)

ASAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISexual WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bwdmonton> • Social group for bi-curious and bisexual women • 2nd Thu each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 117258 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusic-night@hotmail.com for more info

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel, or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontontpt@yahoo.ca, www.primetimerswww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed each month

HIV NETWORK OF EDMONTON SOCIETY 300, 11458 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADLEINE SANAM FOUNDATION Faculty St, Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • First Tue every month (7pm) • Information phone Ruby at 436-1998 after 6pm, or edmontonab@pflagcanada.ca

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Youth theatre project is developing a play to educate about and reduce homophobic bullying. It's a way for GLBTQ and straight identified youth to address the problem; no previous theatre experience needed. Meetings are every Wednesday at 7:00 PM at the Pride Centre (9540-111 Ave) to the project, please contact Emily (Emily@pride-centreofedmonton.org or 488-3234) for more information • Bears Movie Night: Bears Club: last Sun each month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun each month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun each month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TTIO Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue

each month; tiquialiance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Alcoholics Anonymous Big Book Study; Sat (12-1); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun each month with Jay, 488-3234

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu each month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always Like New Years Eve: with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

SINGLE LESBIANS 40 PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

TEAM EDMONTON www.teamedmonton.ca • GLBT participants encouraged to join in with the summer season of activities, running until mid-Sept. Slo-pitch, outdoor volleyball, running, cycling, tennis, outdoor pursuits and bootcamp in session

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

CORNFEET AND FAMILY FUN DAY Callingswood Marketplace south parking lot 69 Ave, 178 St • In support of the Firefighters Burn Treatment Society (Edmonton Chapter) • Sept. 8

AN EVENING WITH RICK MERCER Winspear Centre • In support of the Northern Alberta Amputees Program with a performance by the Wajjor Drummers • Sun, Sept. 9 (7pm) • \$55-\$65 at Winspear box office

GLOBAL VISIONS FILM FESTIVAL AND THE EDMONTON SMALL PRESS ASSOCIATION Metro Cinema, Zeidler Hall, Citadel Theatre, 9829-101A Ave (414-1052/434-9236) • *9/11 Press for Truth and Loose Change* • Sept. 11 (*9/11 Press for Truth* at 7pm; *Loose Change* at 9pm) • \$10 (adult)/\$8 (student/senior)/\$15 (both films)

OPEN MINDS WALK AND RUN Hawrelak Park, www.runningroom.com (452-4661) • Schizophrenia Society of Alberta fundraiser, run, walk, and a fun walk, including a free barbeque and family entertainment • Sept. 9

TAOIST TAI CHI SOCIETY INTERNATIONAL AWARENESS DAY Three locations (489-4293) • Demonstrations and free introductory class • Sir Wilbur McIntyre Gazebo, 103 St and 83 Ave (10am-2pm); Open houses at 15740 Stony Plain Rd, 8927 Whyte Ave (1pm) • Sept. 8

WOMEN OF VALOUR GALA EVENT Fantasyland Hotel Beverley Hills Ballroom, 17700-87 Ave (481-5986) • Honouring six Edmonton women for their dedication to the local community • Sept. 9 (6pm) • \$180

KARAOKE

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

BLIND PIG 32 St, Anne Street, St. Albert • Every Wed/Fri: Karaoke with Shelly

CASTLEDOWNS P UB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu (10:30pm) • Every Wed: Name that Tune

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show

MAZADAR 10725-104 Ave (429-4940) • Every Fri (5pm-late); Karaoke with Chris

NEWCASTLE PUB 6108-90 Ave (490-1939) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Name that Tune; every Thu (9pm)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays (9:30pm); with Wil Clark and Mr. Entertainment • Salsa Rocks Thu; every Thu (9pm)

ORLANDO'S 1 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (988-5457) • Every Sat hosted by Jenny Joy; 9pm

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm); Sun (7pm); with Ruth • Hightstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

Discrimination not just exclusive to the majority

LGBT

QUEERMONTON

TEO KERR

ted@vuwweekly.com

Why do we discriminate within our own communities? Why do we as minorities continue to divide amongst ourselves?

All inroads made in securing rights as a group are useless until we as individuals stand together understanding and supporting each other. In the gay community, divides and discriminations exist preventing us from seeing the whole rich diverse realm of the queer experience.

In the rush to be heard and seen as equal we have missed an opportunity to share the wholeness and diversity of queer culture both to the larger society and each other.

It seems like once we as individuals have found our way out of the closet we let the door close behind us, keeping those who follow in the dark. In many ways this is a survival technique that resemble the politics of oppression, a theory I first heard about it in Sherry McKibben's book *Daunting Tasks, Dedicated People*.

The politics begin when two or more minority groups both working to secure similar rights and resources begin to fight each other. The oppression starts when a dominant group emerges and starts actively discriminating and oppressing the other group.

The other part of the politics of oppression is when the other groups start working to ensure that they are being heard. The best example of this is the Dyke March that was created to happen before the Pride Parade because the Parade was seen as being largely absent of diversity beyond the different colors of booty shorts that adorned men's butts.

The politics of oppression elongates the chain of discrimination and begins a new cycle of prejudice, as McKibben illustrates using the AIDS movement as an example in her book. A lot of understanding can be generated through the politics of oppression but often the price paid is very high.

THE EARLY DAYS OF AIDS saw the media shying away from imagery and mention of homosexuality, resulting in the under reporting of AIDS. Then the pendulum swung too far the other way and the general understanding was that AIDS was only a gay disease. By the time the late-'90s rolled around a degree of equilibrium had been established: there was a growing awareness that AIDS not only affected gay men but also

drug addicts, the urban poor, First Nations people, lesbians, housewives and many other people from all social classes.

As AZT and other meds entered the picture prolonging people's lives, the virus was seen as less dramatic and therefore less of a story. The media's attention on AIDS, especially in relation to gay men, began to wane altogether and funding became complicated.

Like any group would when faced with extinction, gay men fought to stay relevant to stay alive. AIDS taught everyone involved that attention was access, and access was life. Gay men, who had lost so much and gained so much in the face of AIDS, were not about to go quietly into the night.

Neither were the other groups. As the '90s ended, AIDS Service Organizations (ASOs) began to break apart. Where there once appeared to be a community working together for the benefit of everyone there were now splinter organizations all fighting with each and struggling just to keep their heads above water.

In the end it was all people living with AIDS that were adversely affected by the politics of oppression. Money was stretched too thin between too many groups and a lot of good will and awareness momentum that had been generated was lost.

I SEE THIS IN THE gay community between the gay white passing male (GWPM) and everybody else. As pop culture celebrates and lavishes validation on the GWPM all other queers are left outside still looking in.

The experience of the gay men in the '90s through the AIDS movement may be why today GWPM have a strong presence in gay representation but I don't think it is that simple. I think GWPMs were the first to be invited to the bigger table and for the most part the work landed in their laps and has been left with them ever since.

The small handful of people doing the work, coupled with systemic discrimination, has resulted in representations of homosexuality largely devoid of people of colour, disability, gender, less-than-ideal bodies and economic diversity. This has not only created a ghettoized gay culture but also a crisis of identity for many people within the homo community; seldom is any one of us just gay. As we might fight for our rights in the bedroom and beyond we are also fighting parallel wars for mobility, self worth and other often forgotten issues.

In the last decade, human rights victories are starting to be animated by gay culture becoming more accessible and open. Through different methods of representations, the gay community has been able to tell our friends, our neighbors and our families about ourselves.

In the rush to be heard and seen as equal we have missed an opportunity to share the wholeness and diversity of queer culture both to the larger society and each other. We were so focused on looking forward that we forgot to look within. ♥

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AUDITION: Dancers in all disciplines including, tradi-
tional, folk, jazz, tap, modern, step, contemporary,
Break, hip-hop, Flamenco, Ukrainian, tango are needed
for the world premiere of an international dance theatre
co-production. Auditions for *Back and Forth...find your-
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www.vinok.ca

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Robert Lemay art talk: the Alberta Society of
Artists and Edmonton Public Library present a free
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"Let's Go!" is a program which helps newcomers learn
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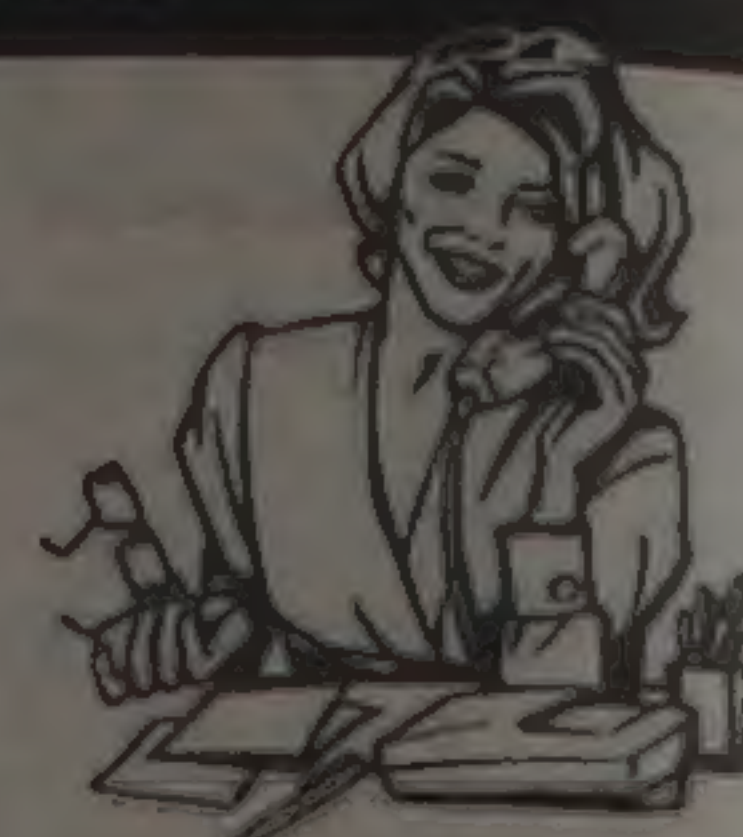
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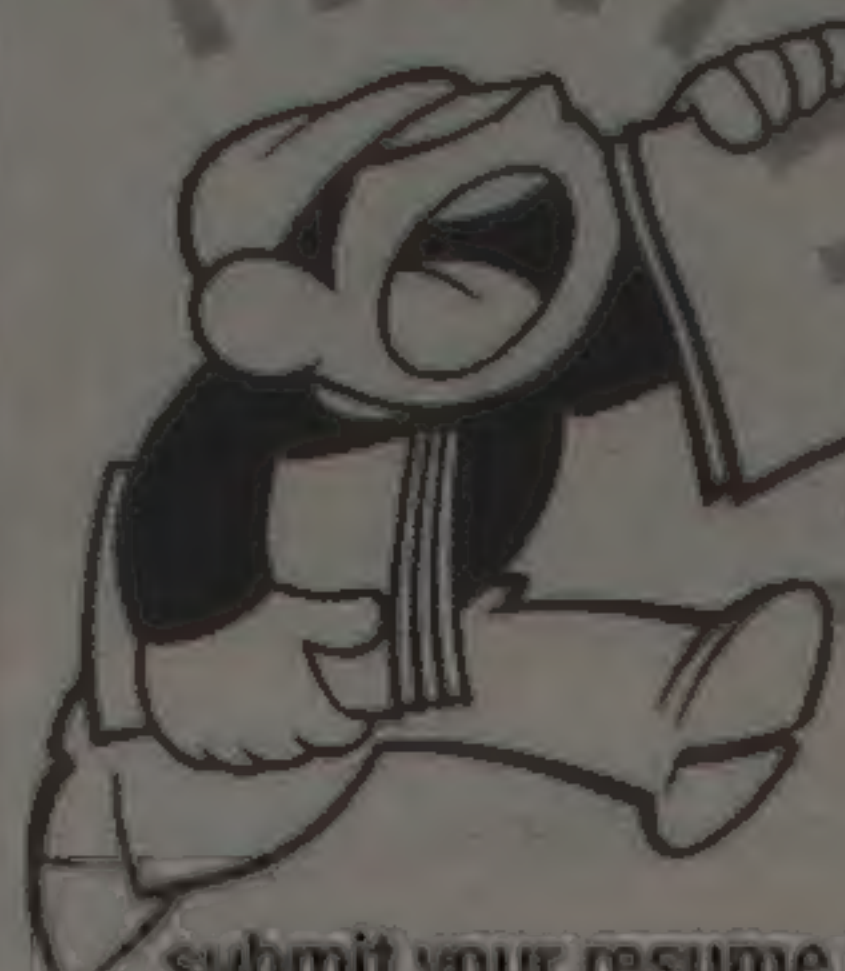
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DEAR ANDREA

I'm 40 and am currently experiencing a sexual renaissance. I've turned into a "squirt," which I'm coming to terms with. Guys seem to like it—I haven't met one yet who complained about being wet all the way down to his toes.

The problem is that occasionally when I'm really having a good time I also lose a little bit of stool. Sometimes it's just a smearing on the sheets; sometimes it's a little more significant. This happens with regular vaginal intercourse, even without any anal. I find it incredibly embarrassing, though the guys I've been with have been cool about it. So, why is this happening and what can I do about it? I've had hemorrhoids though not now. I have some skin tags around my

rectum as a result. I had a vaginal hysterectomy (no cervix but I have my ovaries) and I wonder if there might be some rectal prolapse going on? I don't have health insurance right now and haven't wanted to see a doctor about what doesn't seem terribly urgent, just embarrassing. Are there Kegels for the rectum? Do I need to start "anal douching" before intercourse now?

LOVE,
LOSING IT

DEAR IT

I'm impressed. Of course you're embarrassed, but a lot of people would be too mortified to go on.

This didn't sound particularly familiar to me so I read around a bit, thinking there must be some study or other connecting vaginal hysterectomy with fecal incontinence, but I really couldn't find anything. One study specifically queried abdominal and vaginal hysterectomy patients about their bowel

health and habits, and found this:

CONCLUSIONS: Patients undergoing abdominal hysterectomy may run an increased risk for developing mild to moderate anal incontinence postoperatively and this risk is increased by simultaneous bilateral salpingo-oophorectomy.

Salpingo-oophorectomy, for those following along at home, is removal of the ovaries and fallopian tubes. Just because those doctors didn't find any connection doesn't mean you haven't experienced one. Major surgery, with the scalpels and the nerves and everything, sounds like a more likely culprit than do hemorrhoids or skin tags. Seeing a proctologist or surgeon seems like a good idea—something's wrong here—but there's no rush on that; you're coping rather brilliantly.

In the meantime, yes, there are Kegel-y things you can do. They're pretty much self-explanatory: squeeze, release, repeat. Do not douche right before partnered sex, or you may regret it in yuckier ways than I

can bear to get into here. The night before is safer, and do what your mother would tell you to do to provided you talked to your mother about this sort of thing: eat more of what she used to call "roughage." Lots more. The idea is to get so regular and so thorough in your elimination that there's nothing left around to put in a surprise appearance later. And then, let's get real: get some insurance. I don't care how, just do it. Once we're 40, running around with no coverage ceases to be devil-may-care and starts being stupid.

LOVE,
ANDREA

DEAR ANDREA

You once wrote: "The human ass can clean itself. If it couldn't, we'd all be dead. Internal ass hygiene requires only fibre (ingested, not shoved up there) and water (likewise)." But when I do anal, "something" is left on my penis. Isn't there a way that my girlfriend could clean her ass

so much that this would not happen? In the porno movies everything seems so clean. Not that if they had such an accident they would record it.

LOVE,
TIDY GUY

DEAR GUY

Yeah, I should clarify that. By "clean itself" I don't mean "Wow, it's so clean in here I'd eat off the floor" clean; I mean clean for the inside of a

There is, sadly, no way to guarantee that you will never see "something" again, but you might mind it less if you were using a condom, hint hint). Word has it that the pros do douche the night before. That requires a certain amount of planning, which is easy to accomplish if you know you're going to be having anal sex from, say, 2:00 to 3:30, and never on Wednesdays. If you can pull that off, more power to you.

LOVE,
ANDREA

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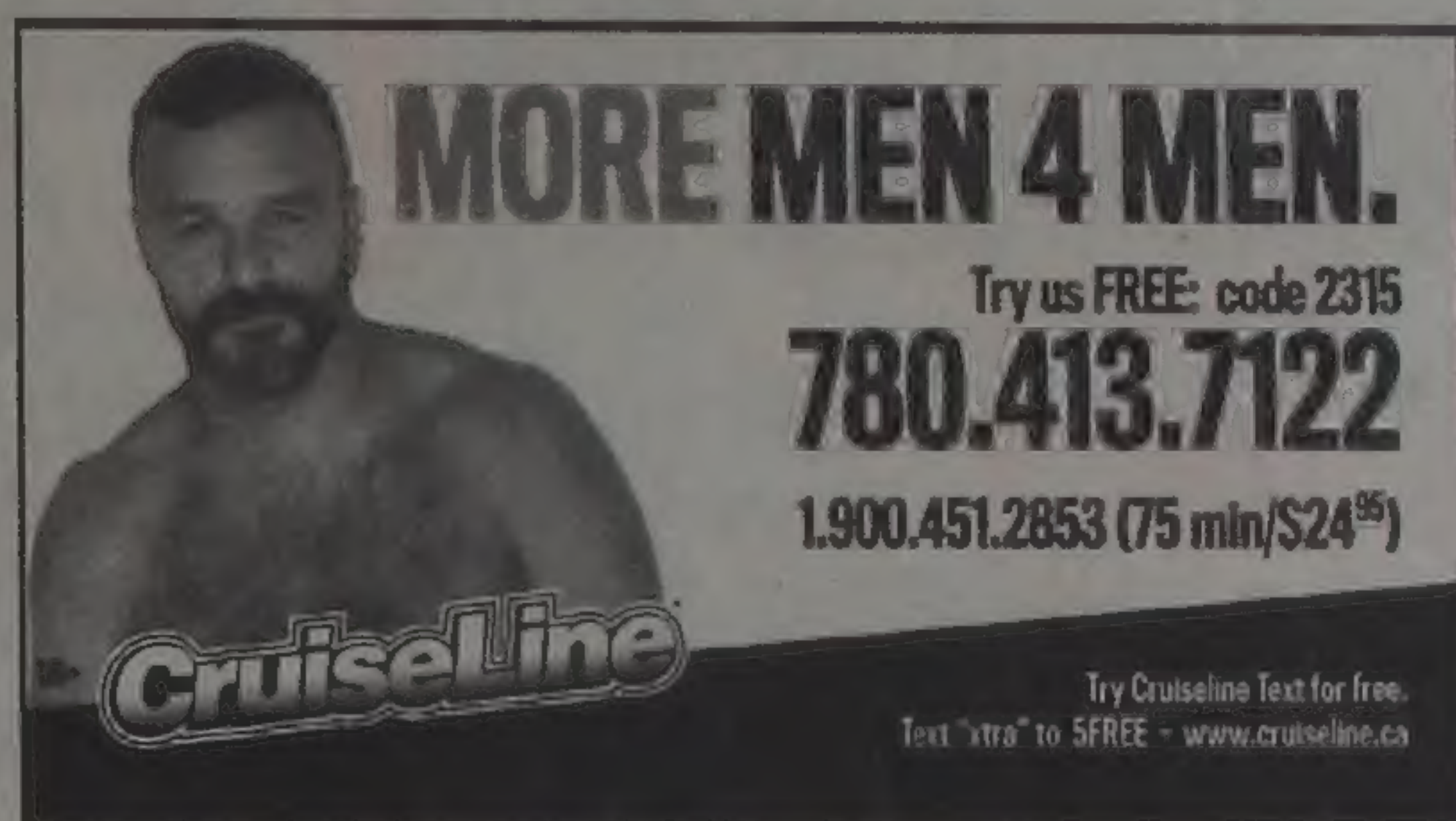
Amber: Outgoing redhead; just 18; brand new to the industry. 34B-26-32; very open minded; call for availability; 441-1330.

Chrissy: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

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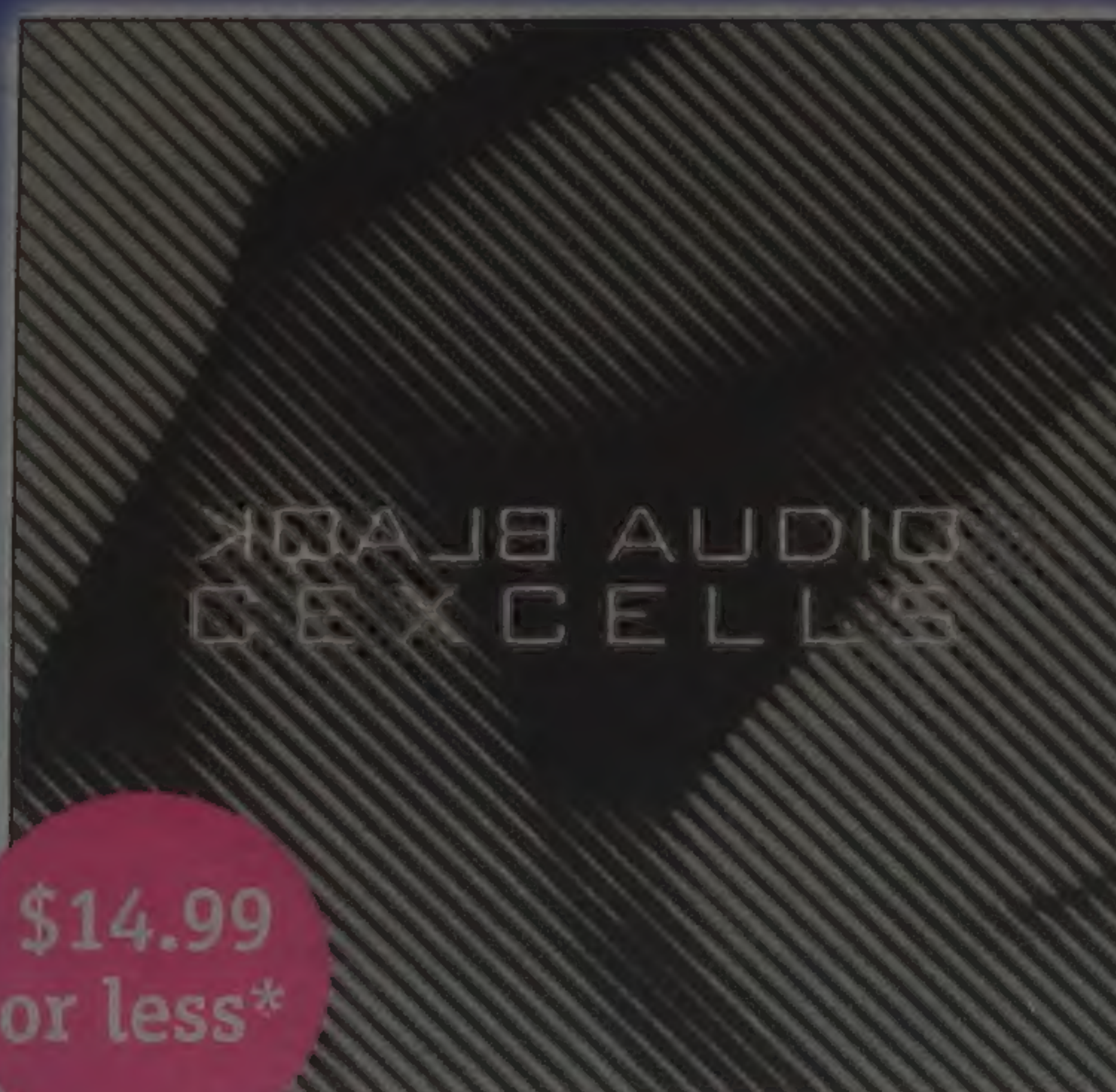
ATREYU



LEAD SAILS PAPER ANCHOR

Since they muscled their way onto the Orange County metal scene in 1998, Atreyu have sold over a million albums by constantly challenging themselves and their audiences with charged music and acrobatic performances that both have pushed the boundaries of catharsis and emotional exorcism. But even those who have grown used to the unexpected from Atreyu will be blown away by the musical growth, determination and depth of the band's Hollywood Records debut "Lead Sails Paper Anchor" featuring the first single "Becoming the Bull".

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CEXCELLS

Blaqk Audio is AFI's Davey Havok and Jade Puget's electronic side-project. Born from a lifetime of electronic musical influences, Davey and Jade found time between touring the successful Platinum selling "DECEMBERUNDERGROUND" album to write and record their much discussed pet-project. Drawing inspiration from synth legends such as Depeche Mode and New Order, to the darker fringe electronics of Covenant and VNV Nation, to the pure electro-pop of Erasure and Soft Cell, "CexCells" is a vibrant creation showcasing a diverse passion of all tempos, textures and styles of this broad genre. Recorded largely on their own, the album was mixed by the legendary Dave Bascombe (Depeche Mode, Tears for Fears, ABC, Placebo) and his knowing talent gives "CexCells" another layer of authenticity. Featuring the first single "Stiff Kittens".

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LIFE, LOVE & LIES

State of Shock have made a national impact this summer with the release of "Life, Love & Lies" and coast to coast touring with Nickelback and other major acts. "Money Honey," the first top 10 single from the album has received massive national airplay. Continuing the theme, "Life, Love & Lies" is full of singable melodies with straight from the heart lyrics that don't pull any punches. That's what State of Shock are about -- nothing hidden, out in the open for all to see...and hear. Memorable other tracks include: "Hearts That Bleed", "Too Pretty" and "Best I Ever Had".



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